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Ames' Book of Flourishes.

125 Designs by 72 Leading American Penmen.

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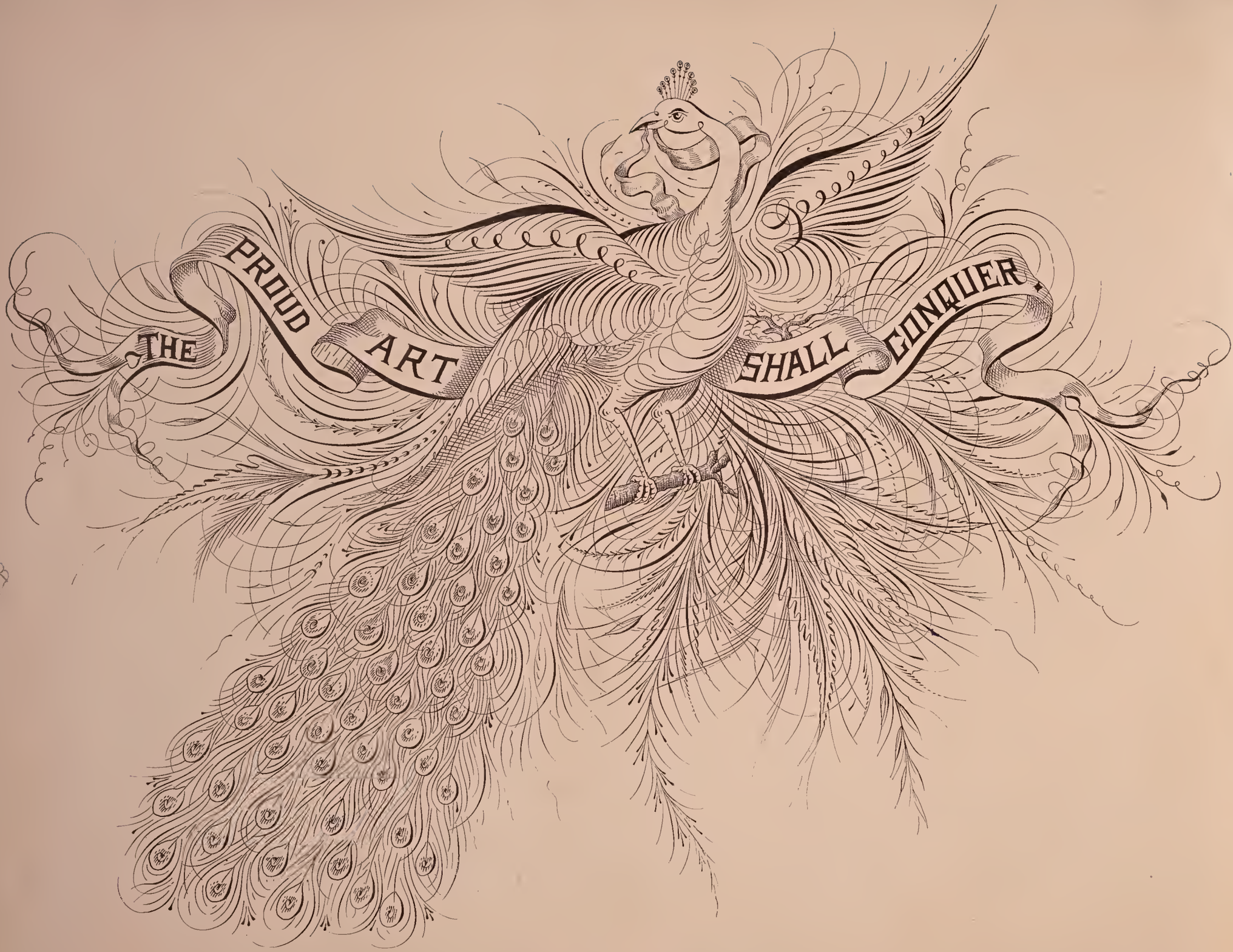

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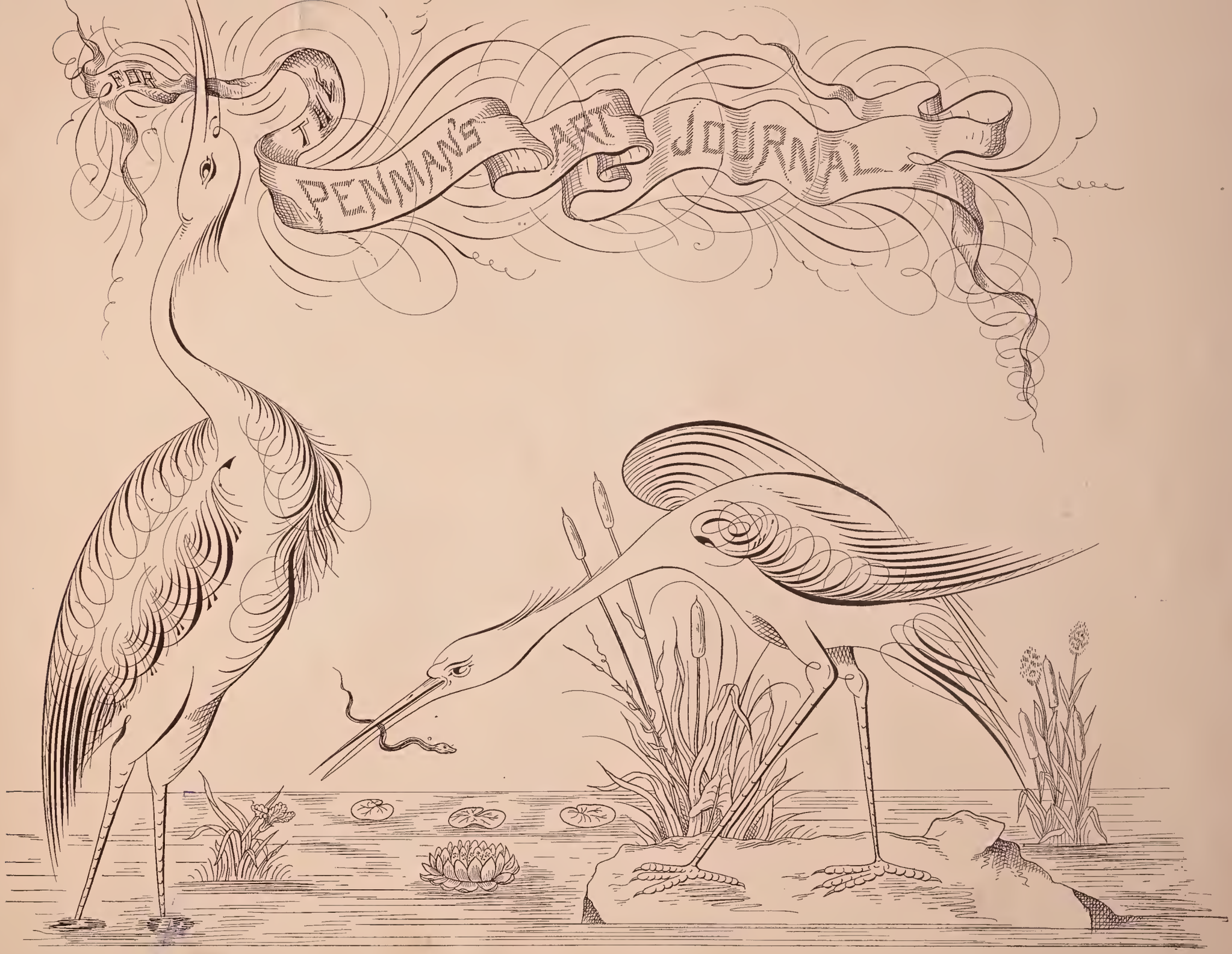

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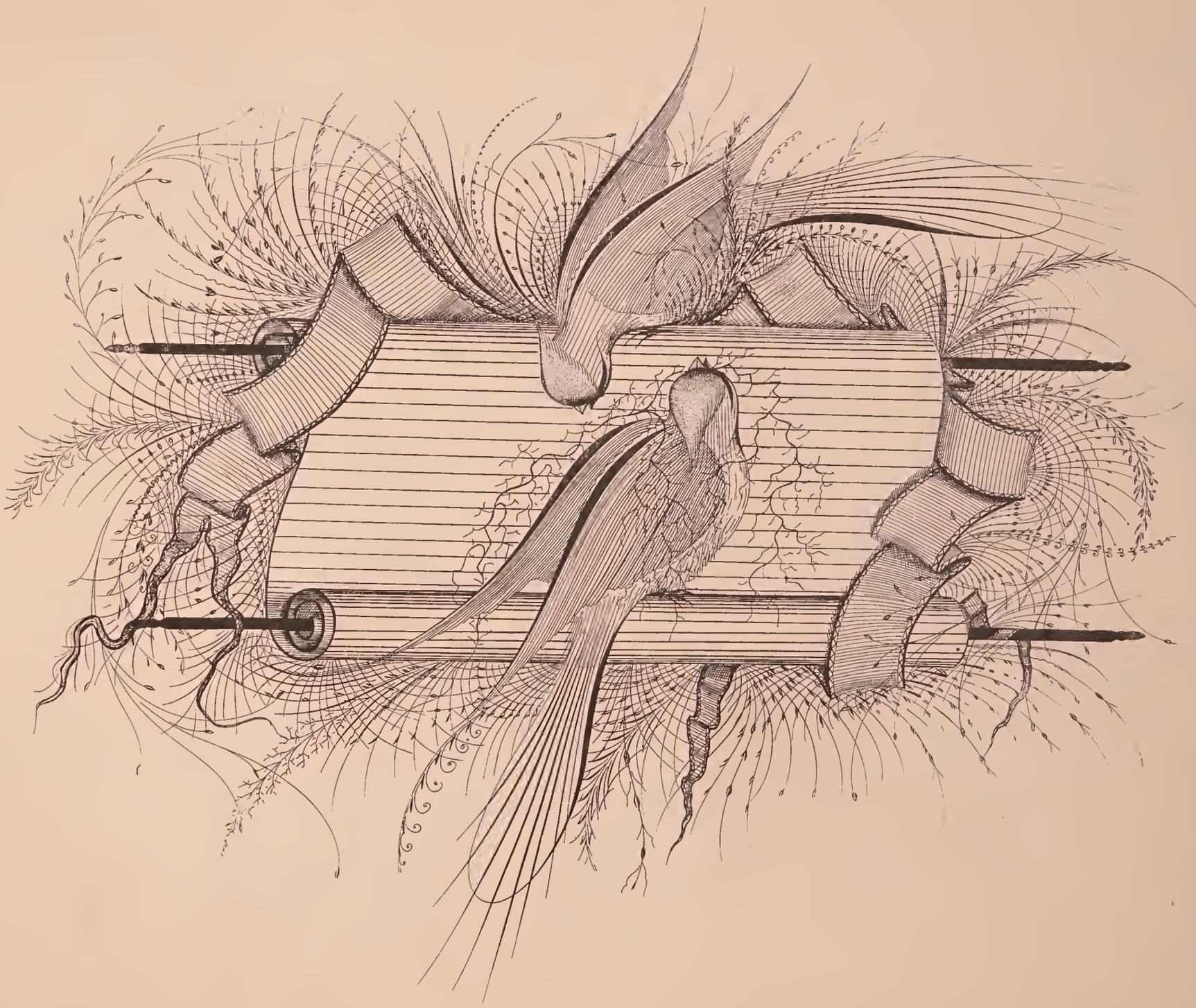

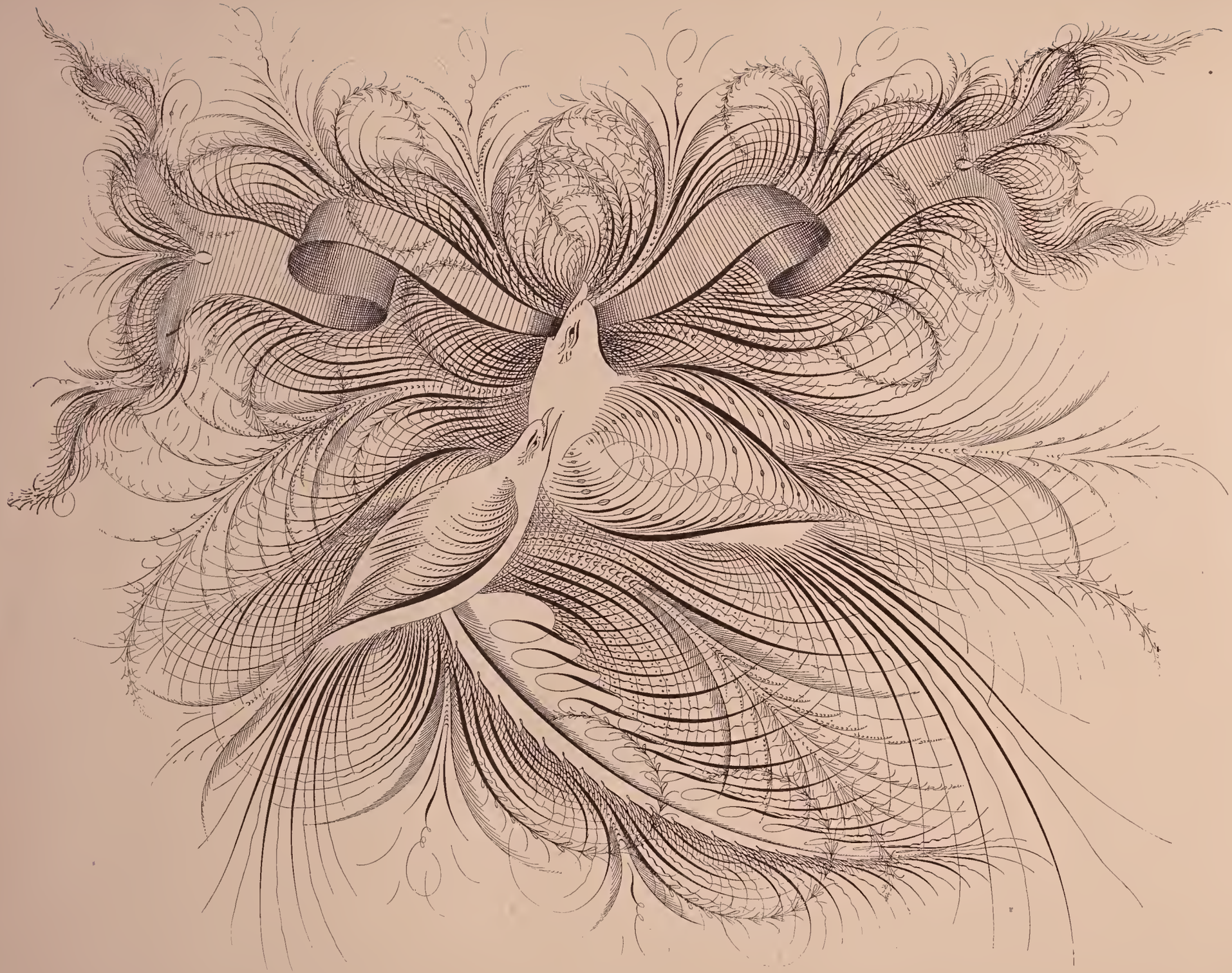

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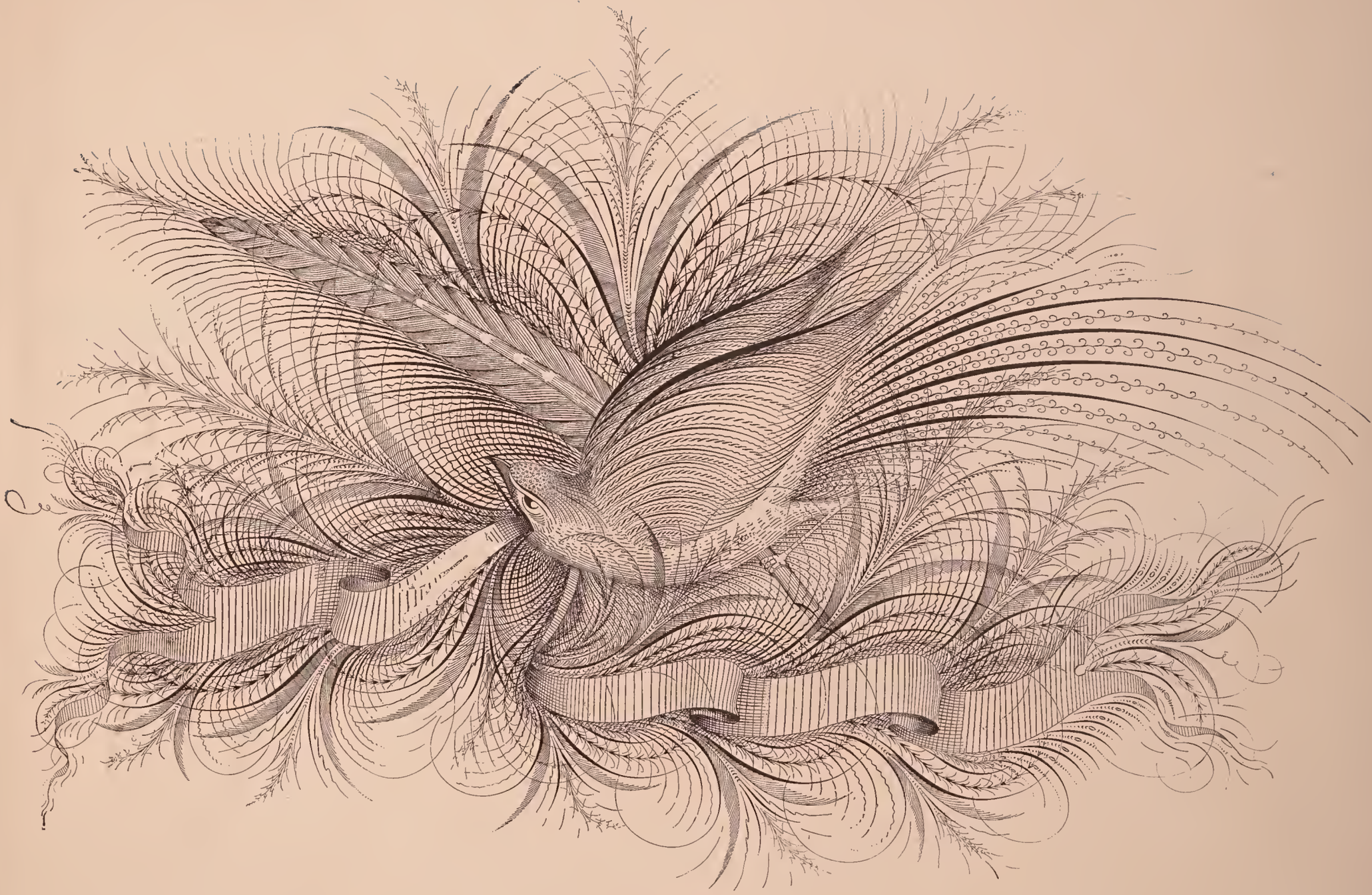

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G. W. HARMAN.

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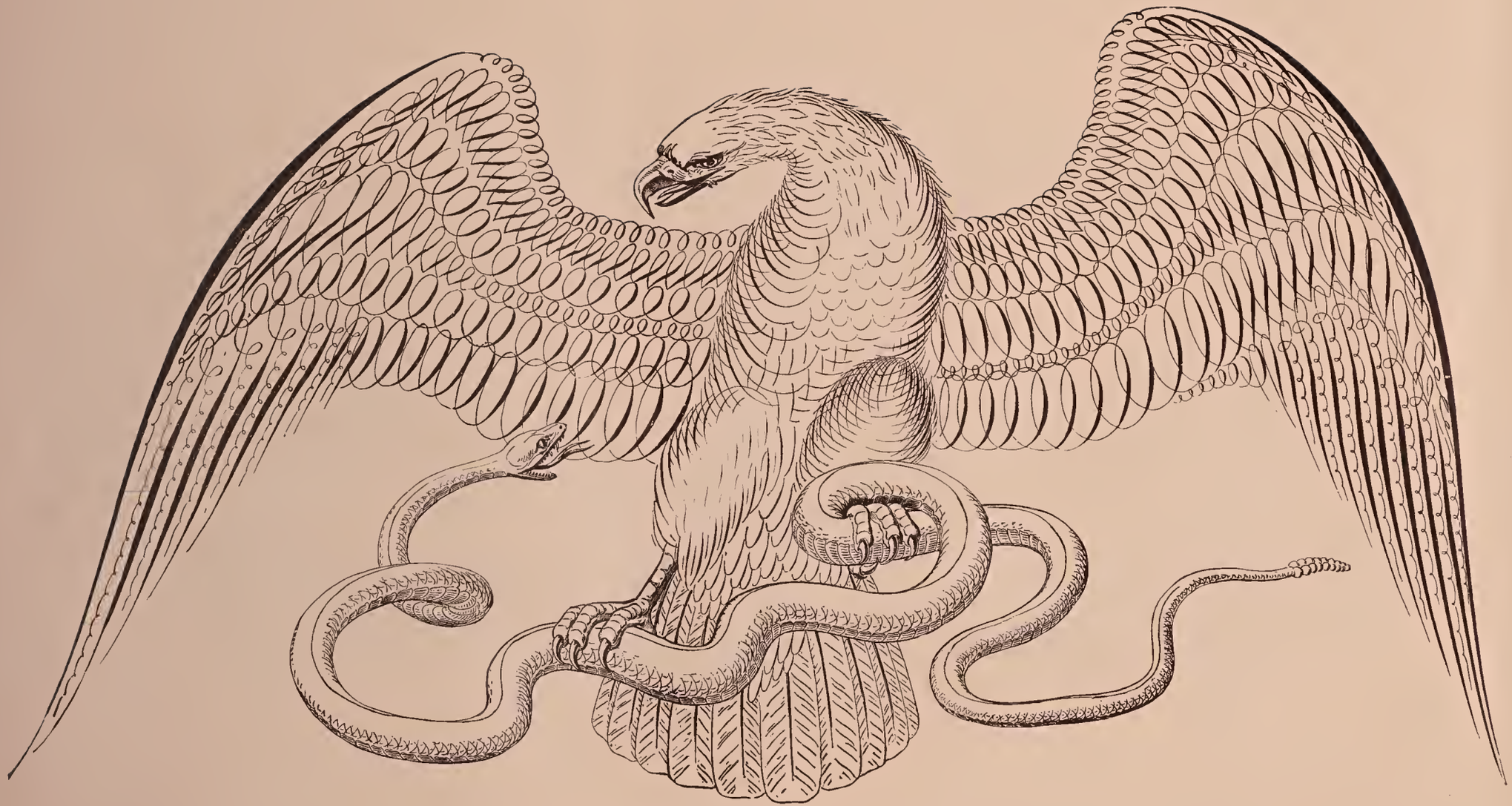


10.] JOHN D. WILLIAMS. (From Williams & Packard's "Gems.")

JOHN D. WILLIAMS. (From Williams & Packard's "Gems,")

12.] FIELDING SCHOFIELD.

FIELDING SCHOFIELD.

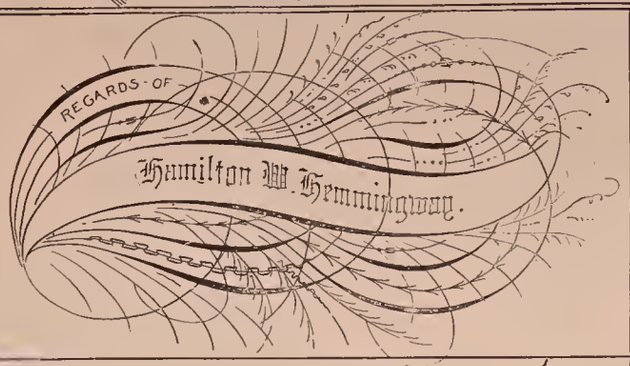
13.]

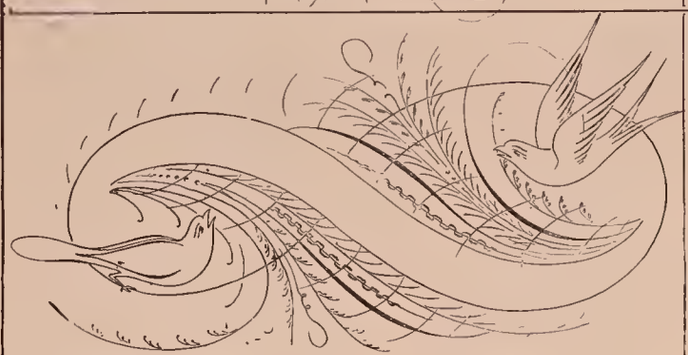
HERE-BY INGENIOUS YOUTH
MAY SOON BE MADE
TO WRITE
AN EASY-GRACEFUL-FLOWING HAND;
AND RIVAL
WITH PERSISTENT STDY & ITS AID
THE SKILL
OF NOTED PENMEN IN THE LAND.

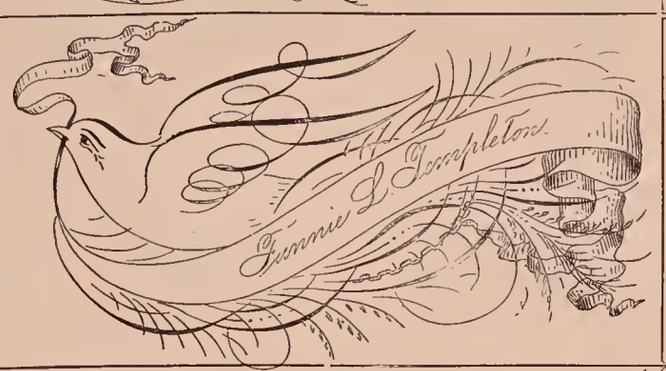
C. L. STUBBS.

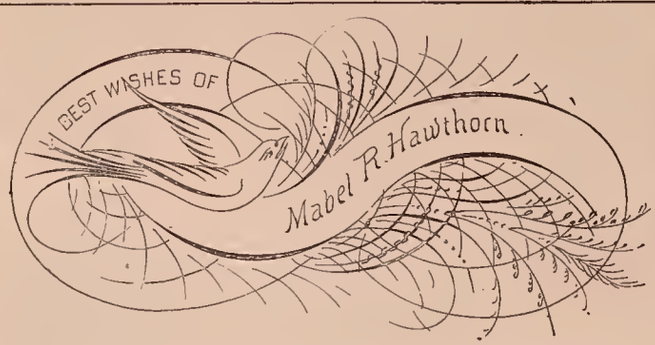
C. L. STUBBS.

Designs for Flourished Cards and Albums.









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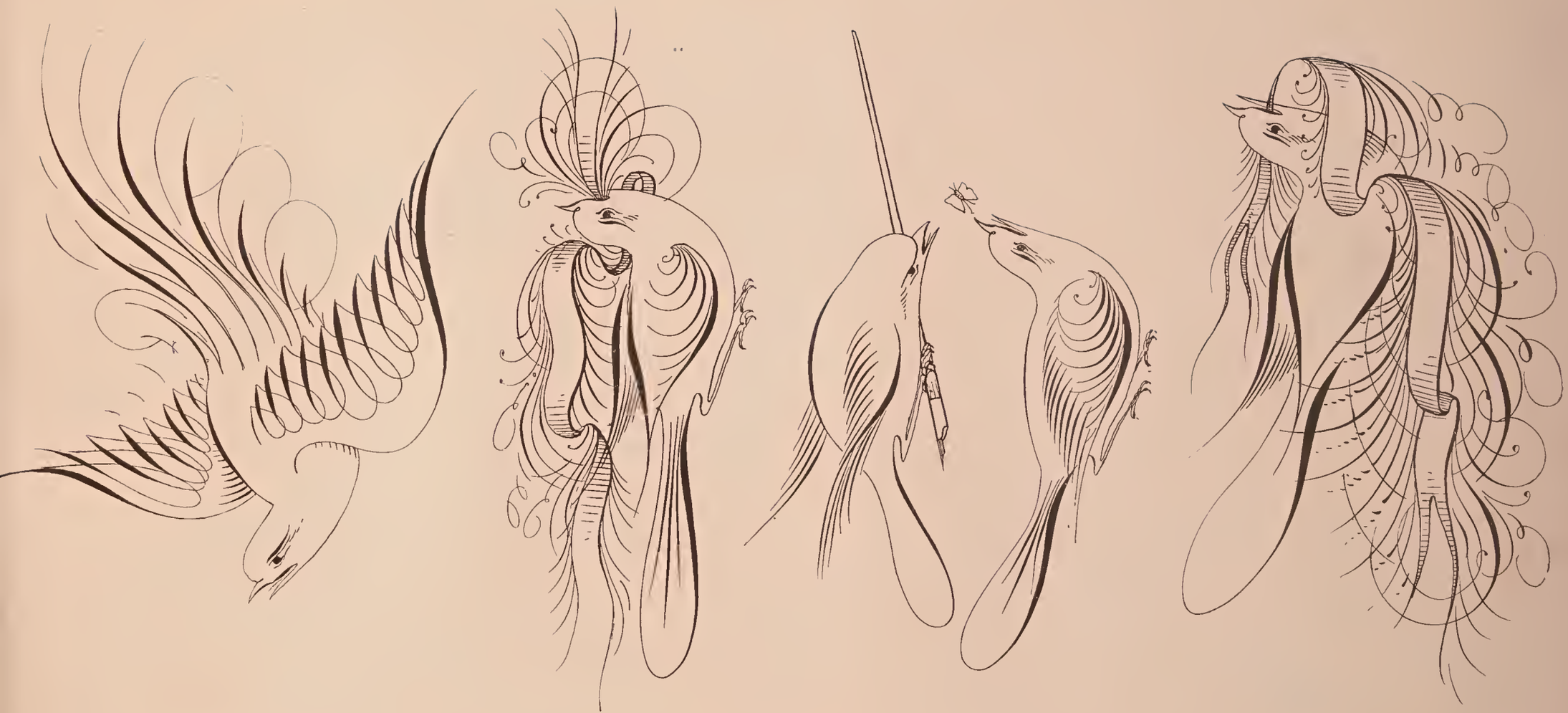

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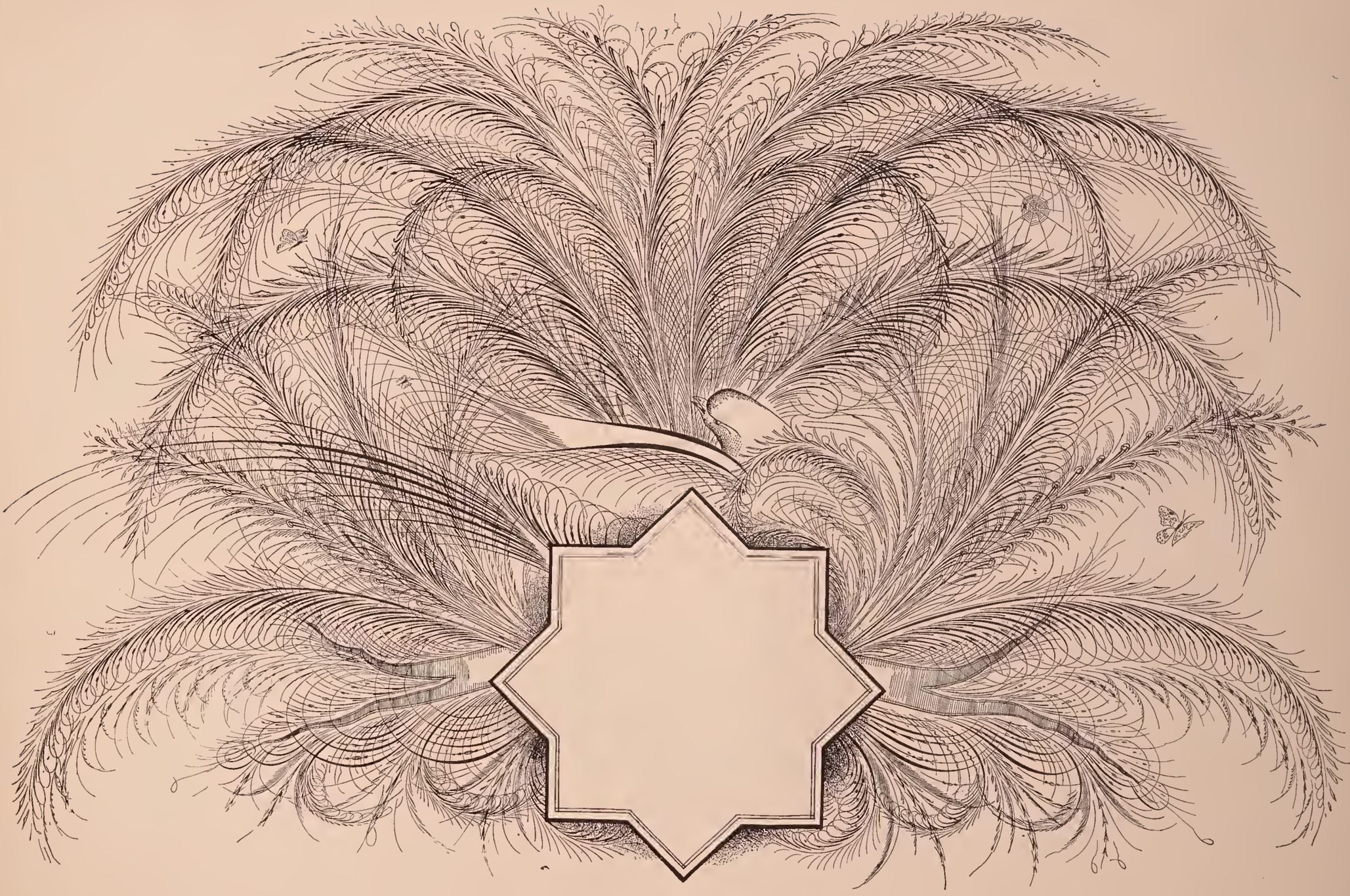

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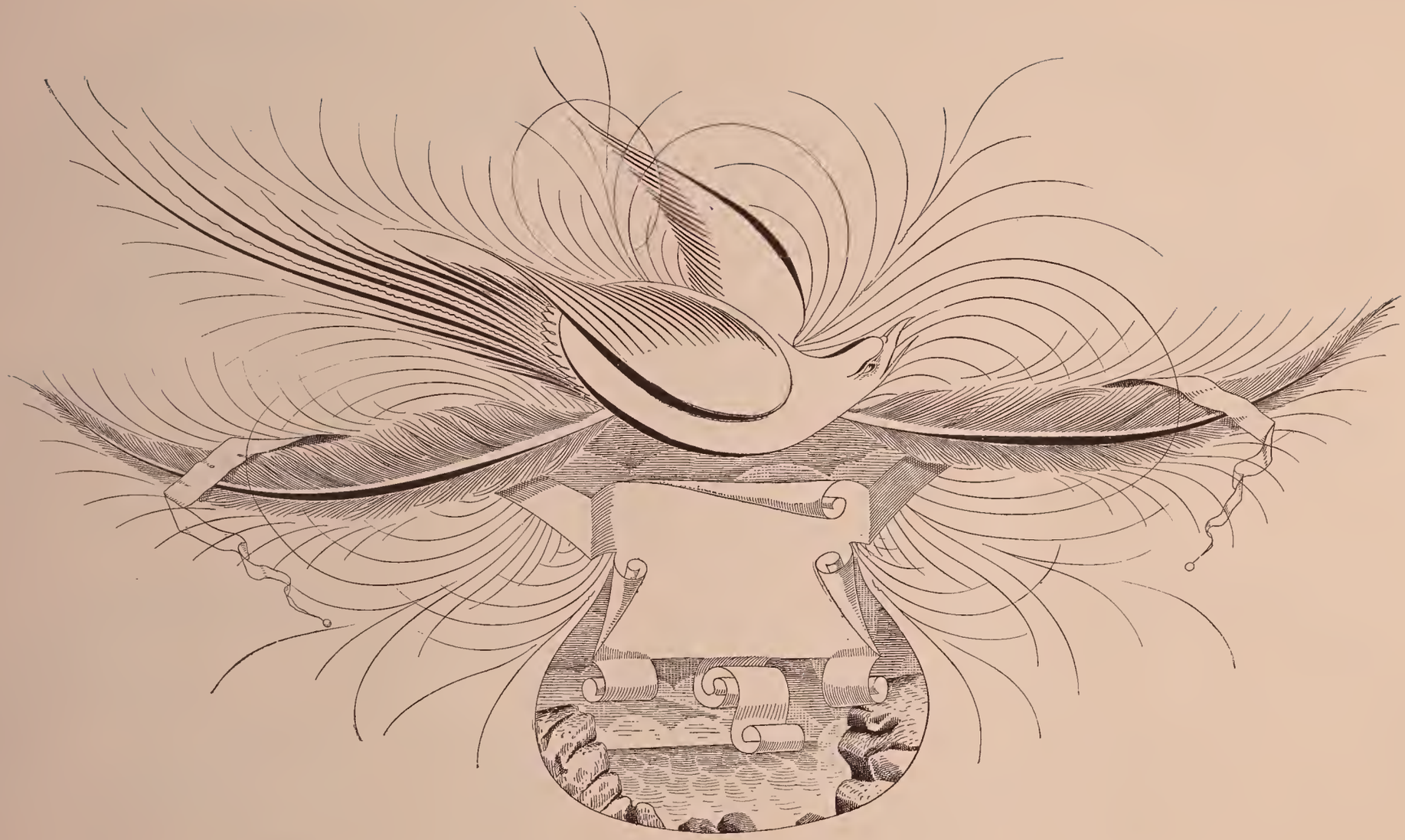

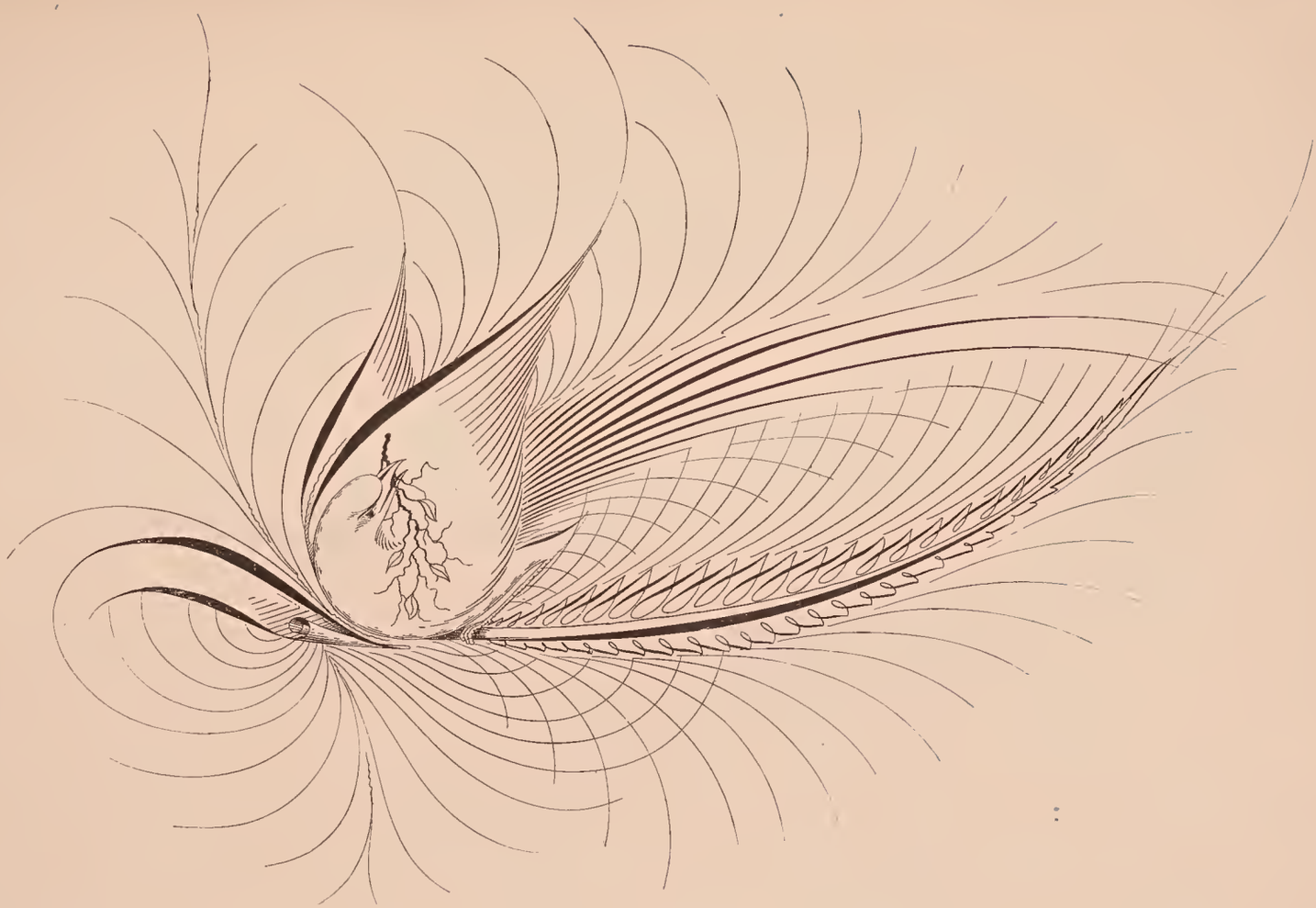

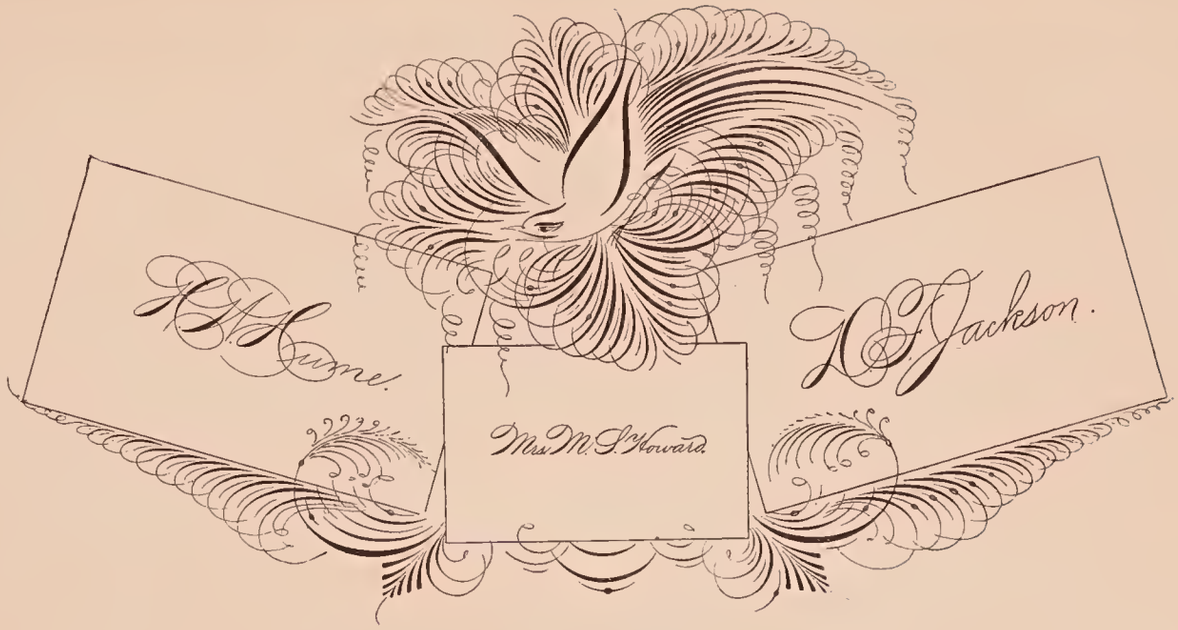
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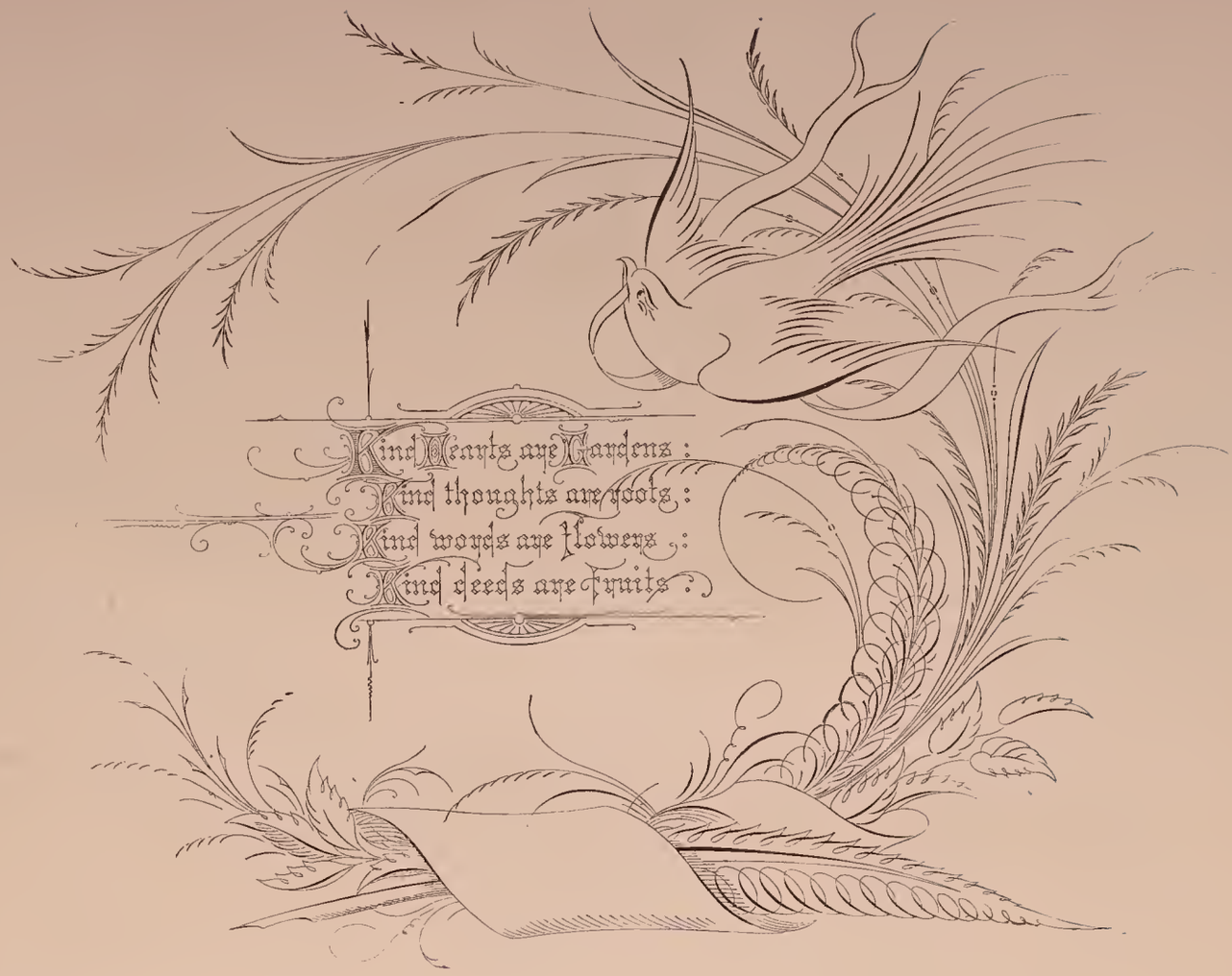
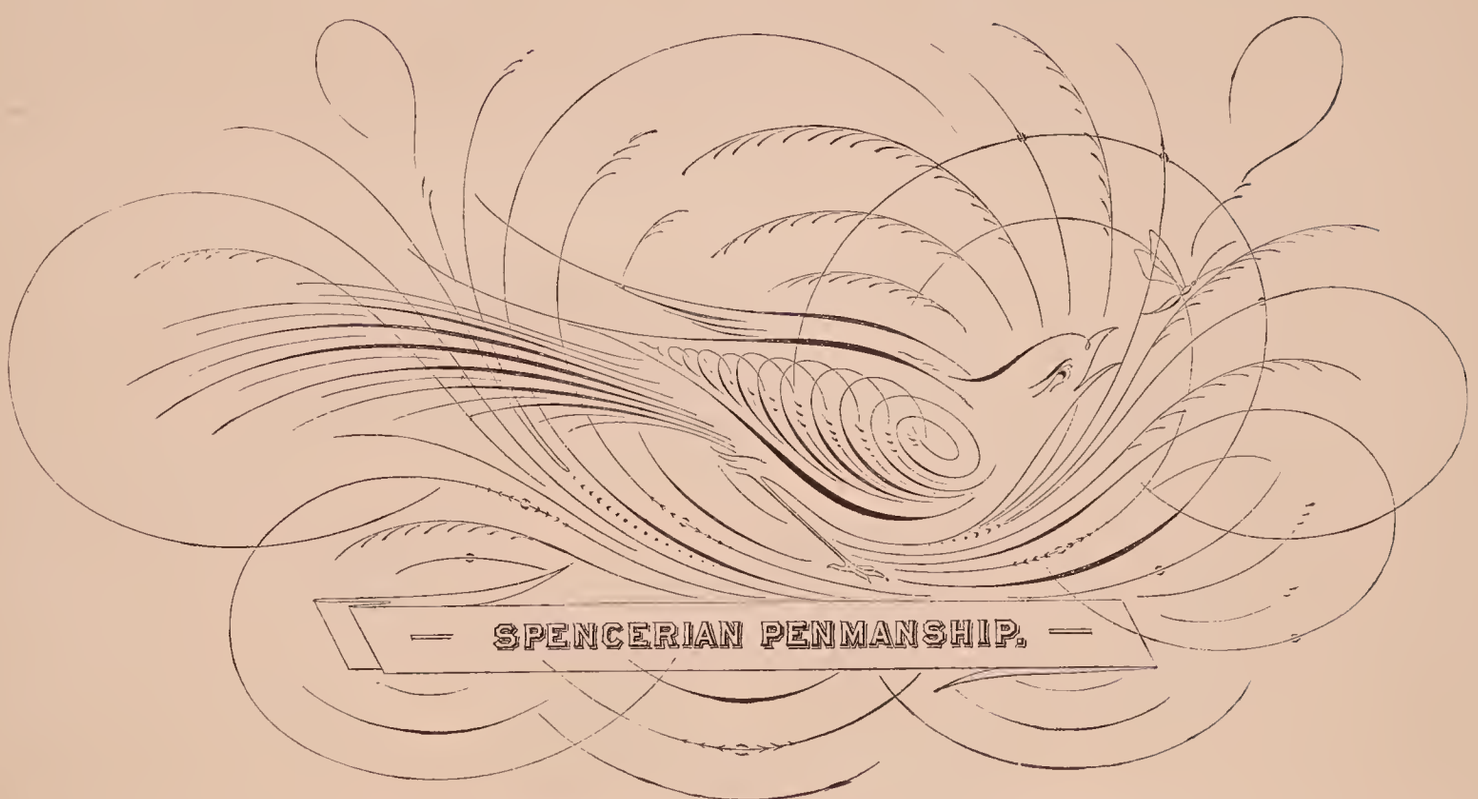

Kind Hearts are Gardens :
Kind thoughts are roots :
Kind words are flowers :
Kind deeds are fruits :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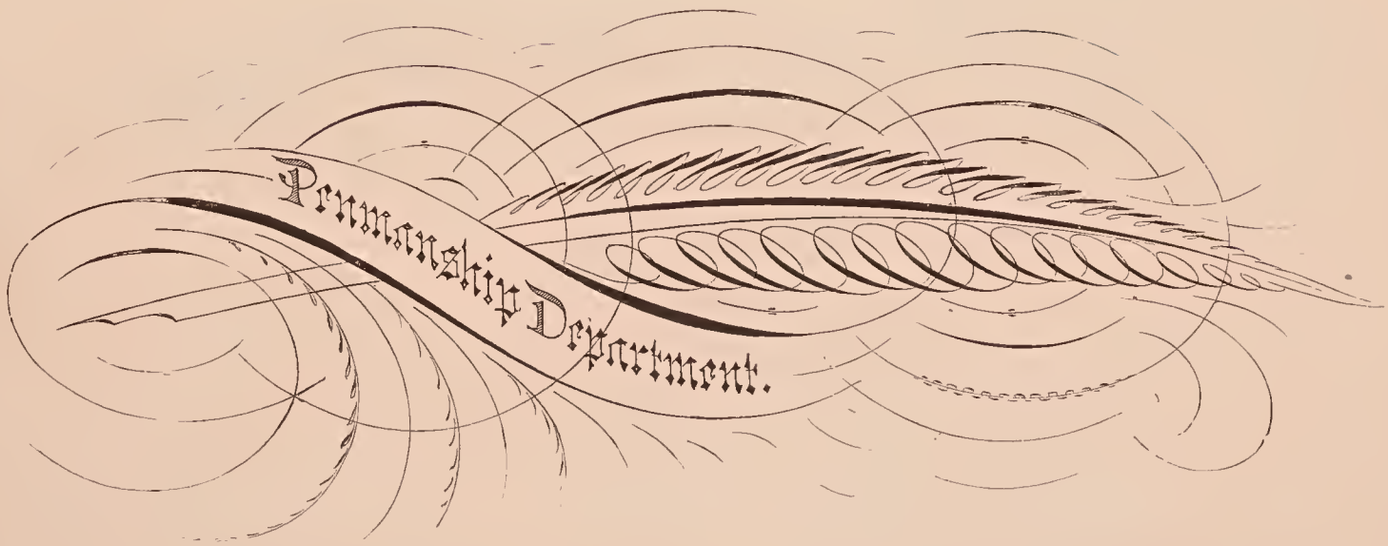
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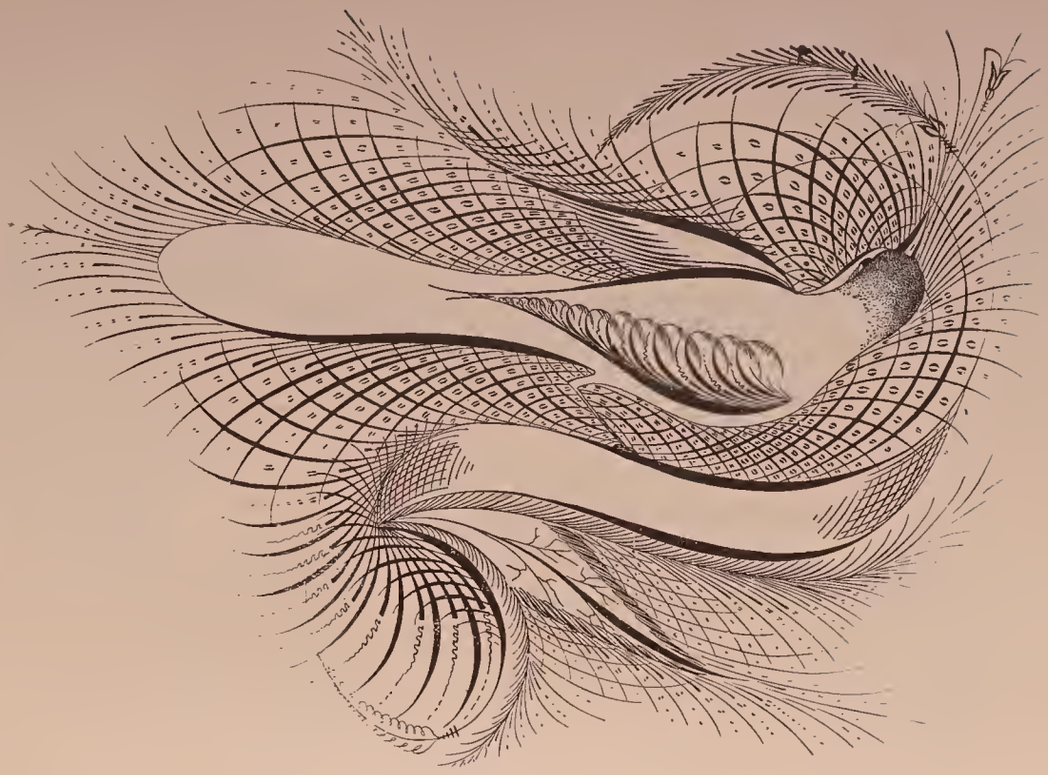

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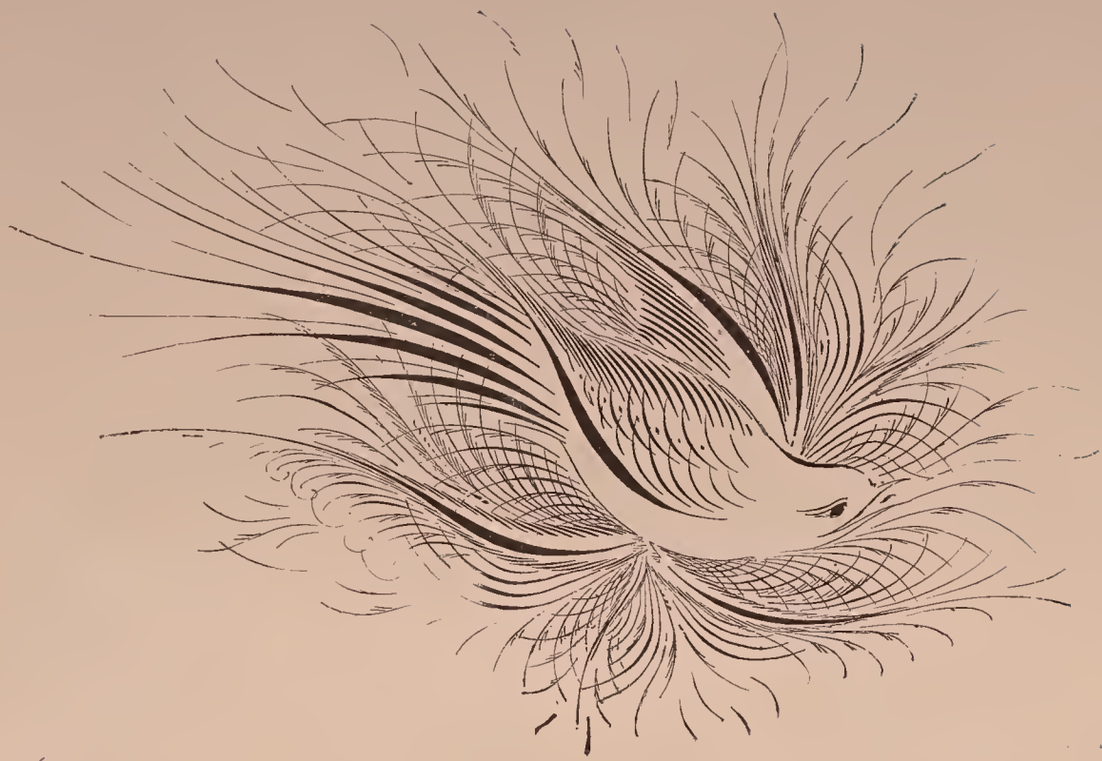

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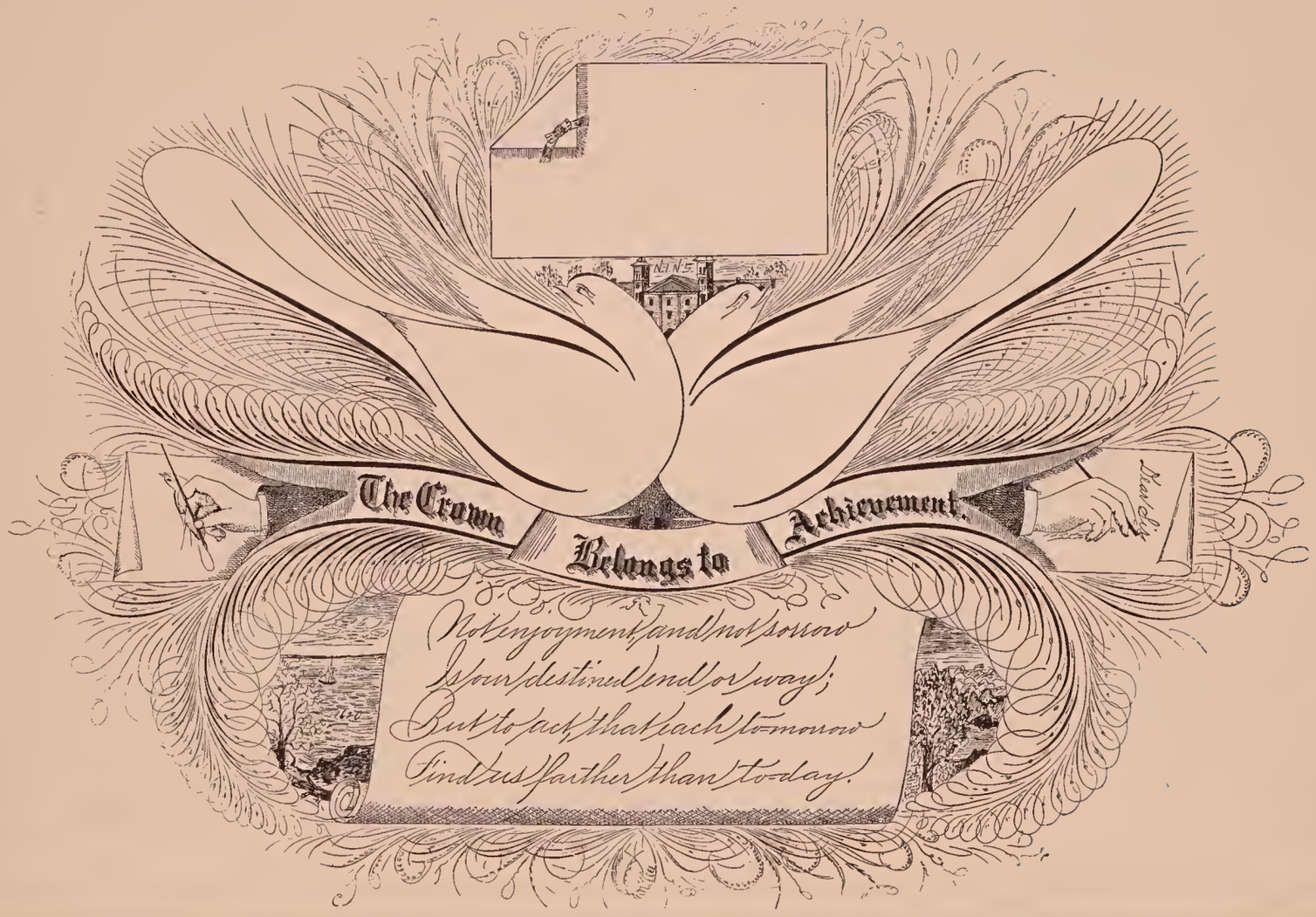
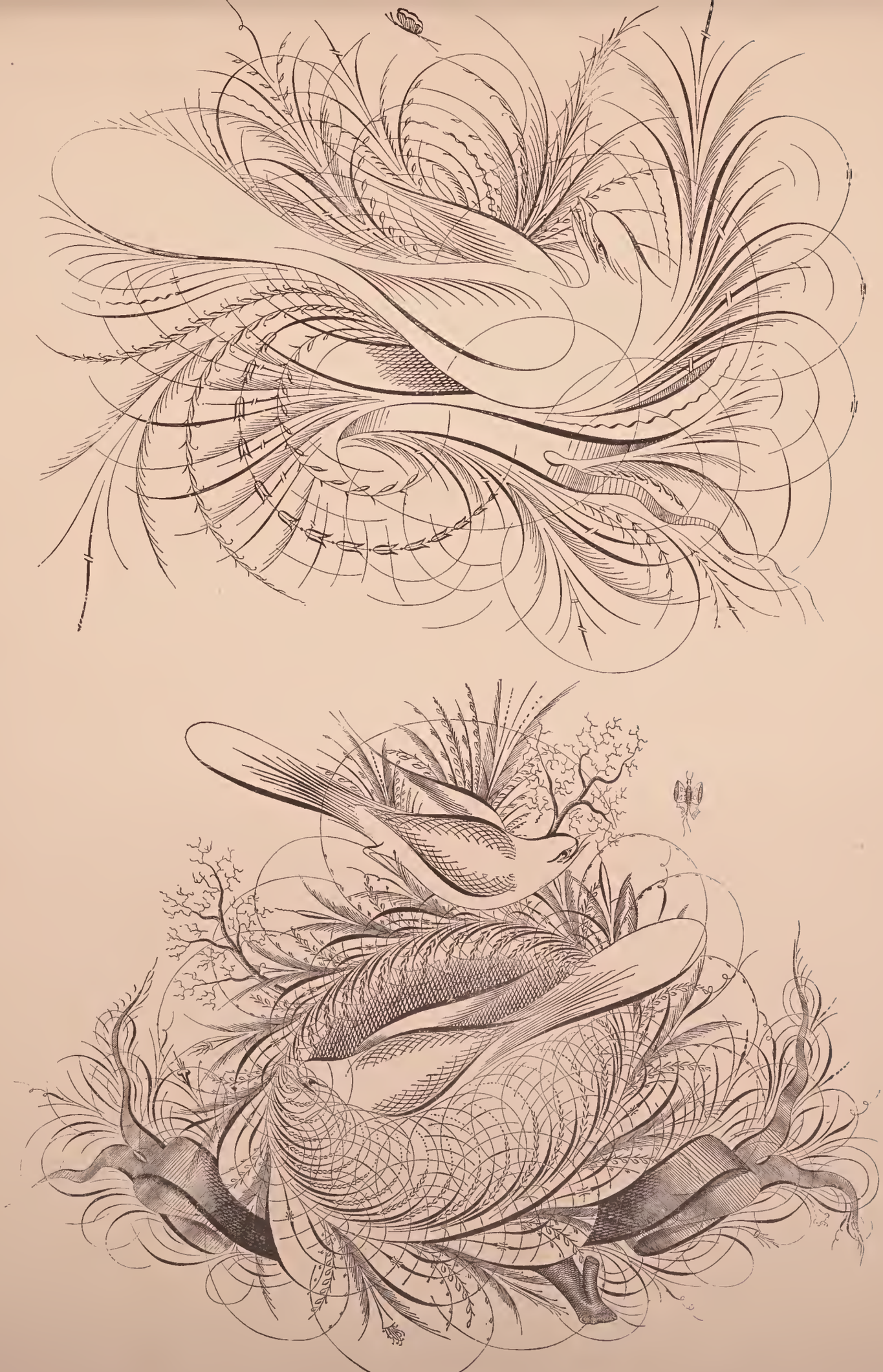
D. H. FARLEY. [33.

INDUSTRY
COURAGE
HONESTY
LEAD TO
SUCCESS
PLUCK


The Crown
Belongs to
Achievement.
Franklin
Not enjoyment, and not sorrow
Is our destined end or way;
But to act, that each to-morrow
Find us farther than to-day.

E. K. ISAACS.



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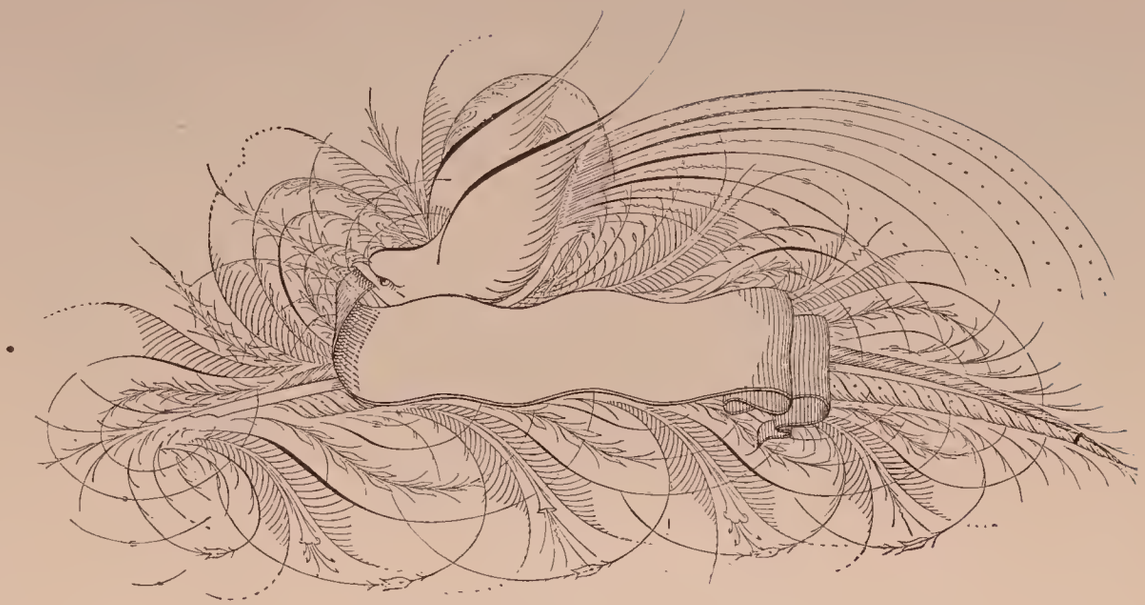

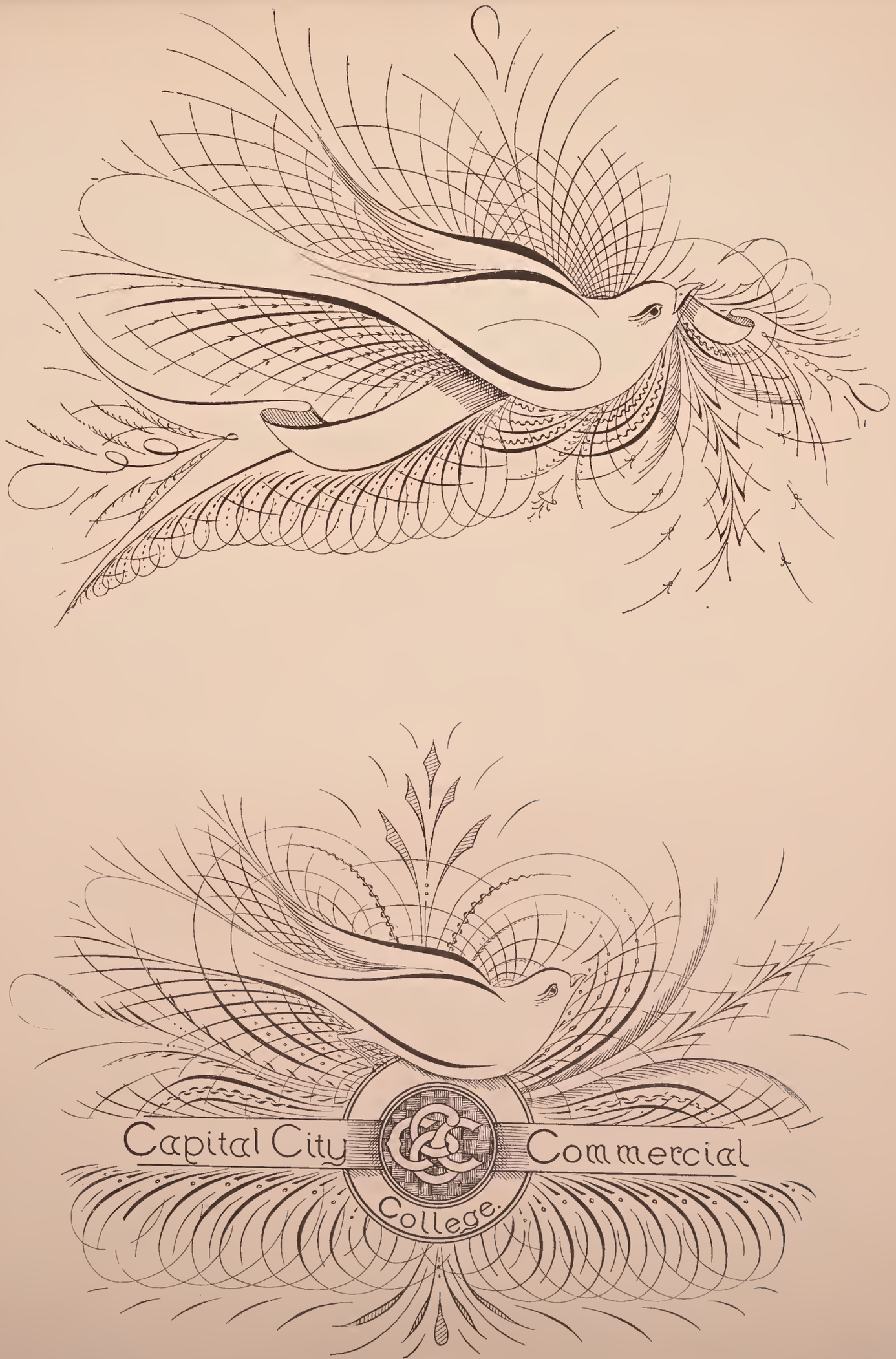
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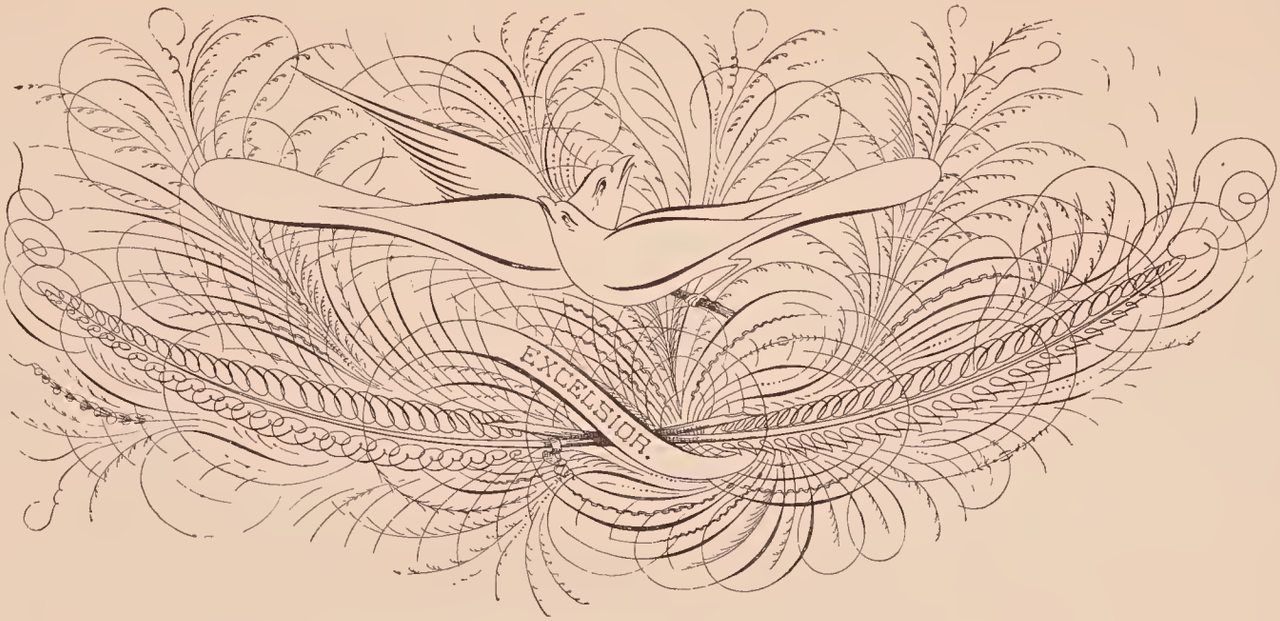
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Compliments of
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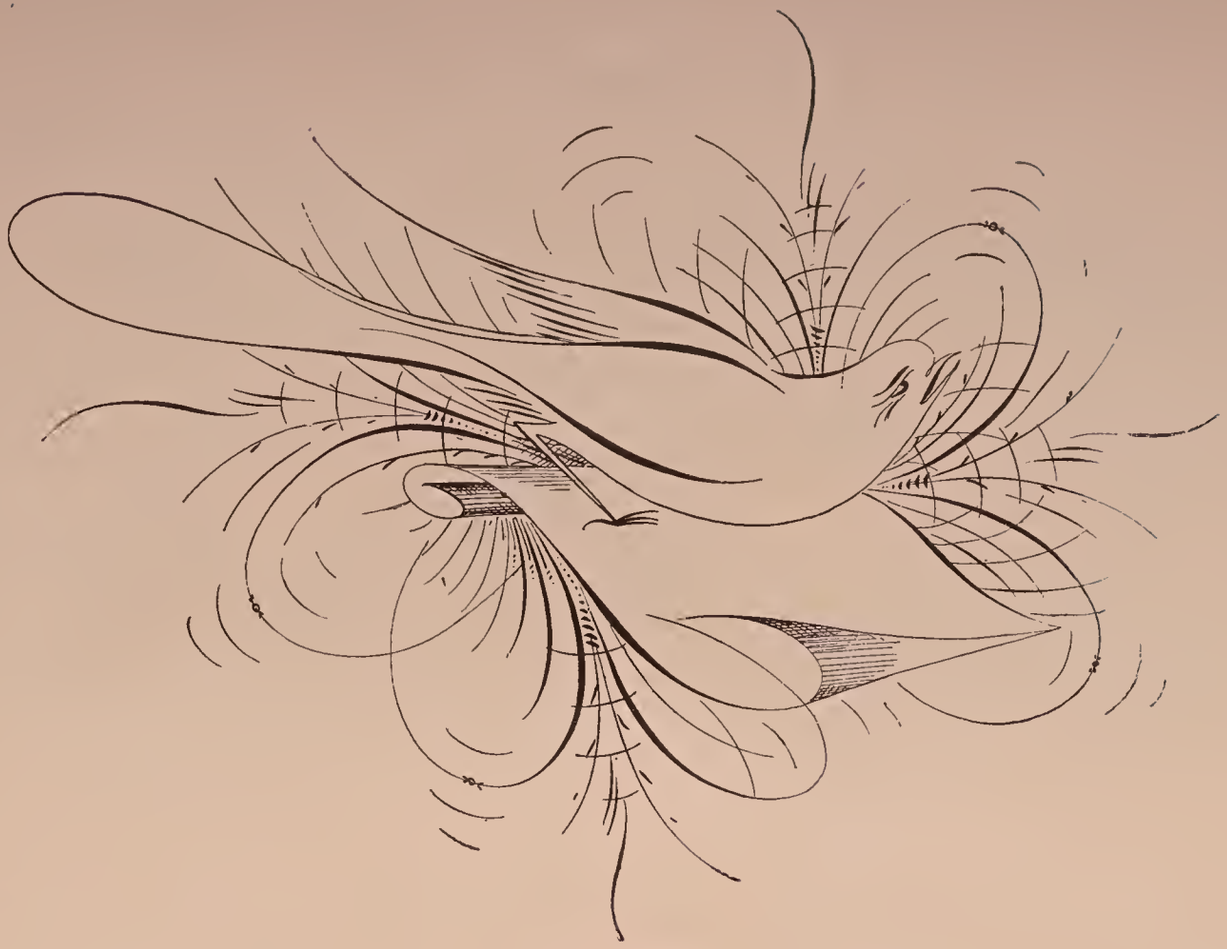

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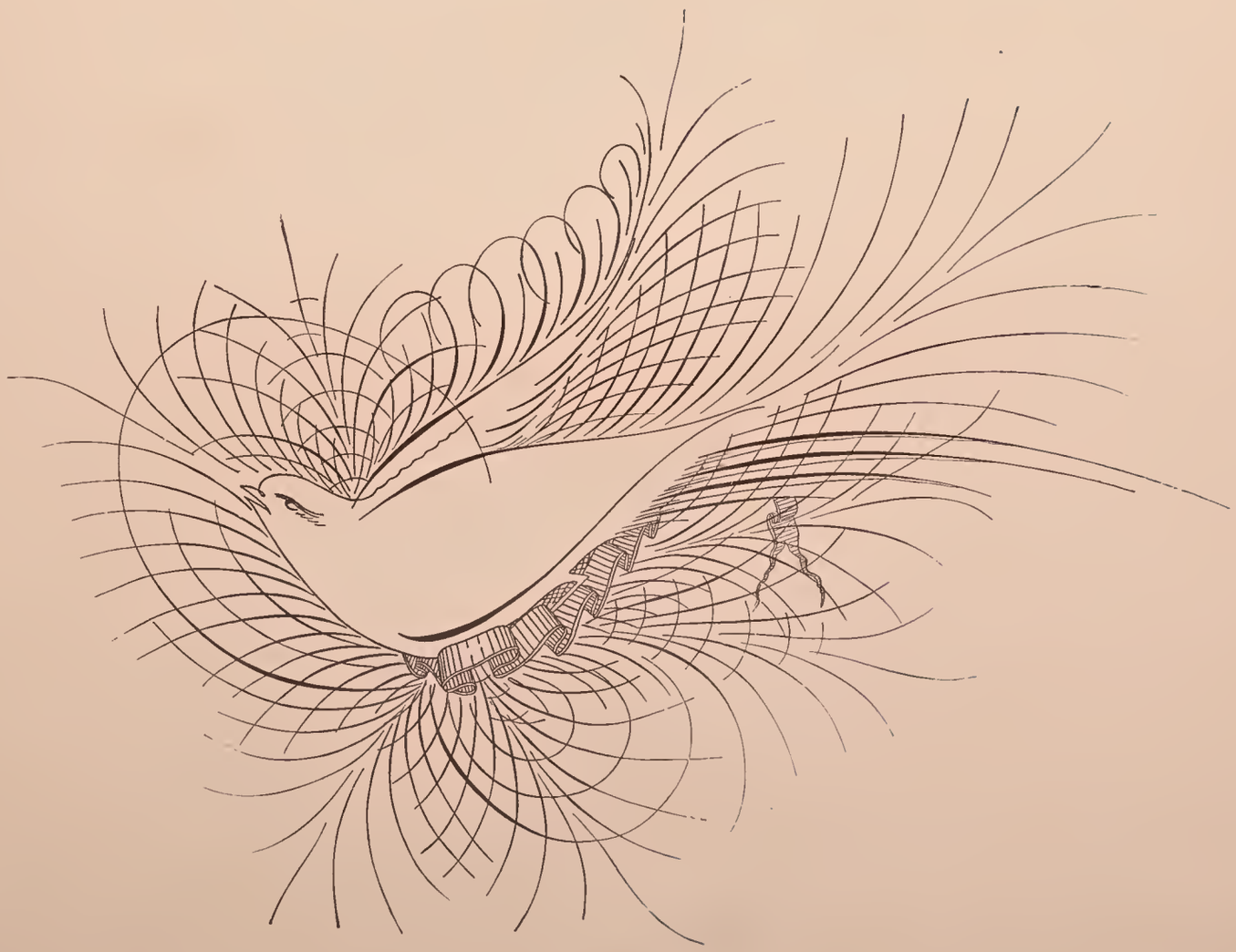

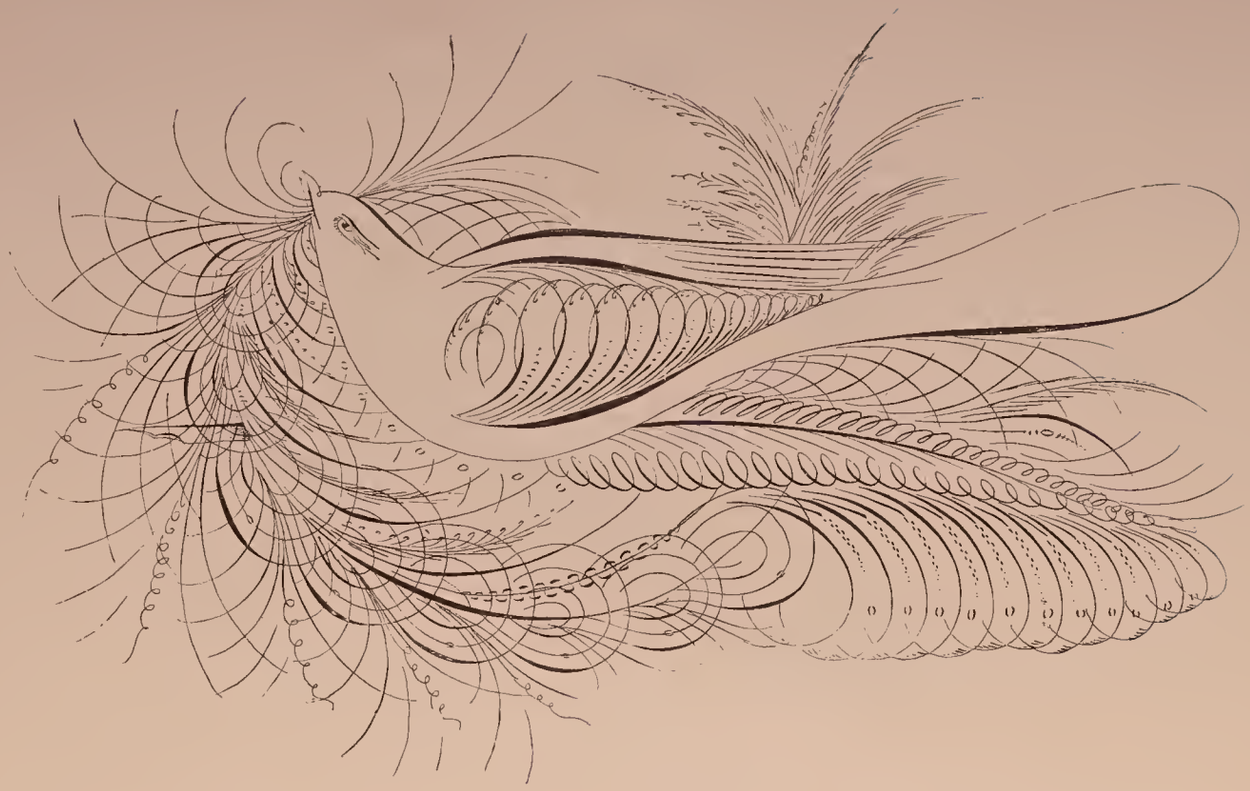

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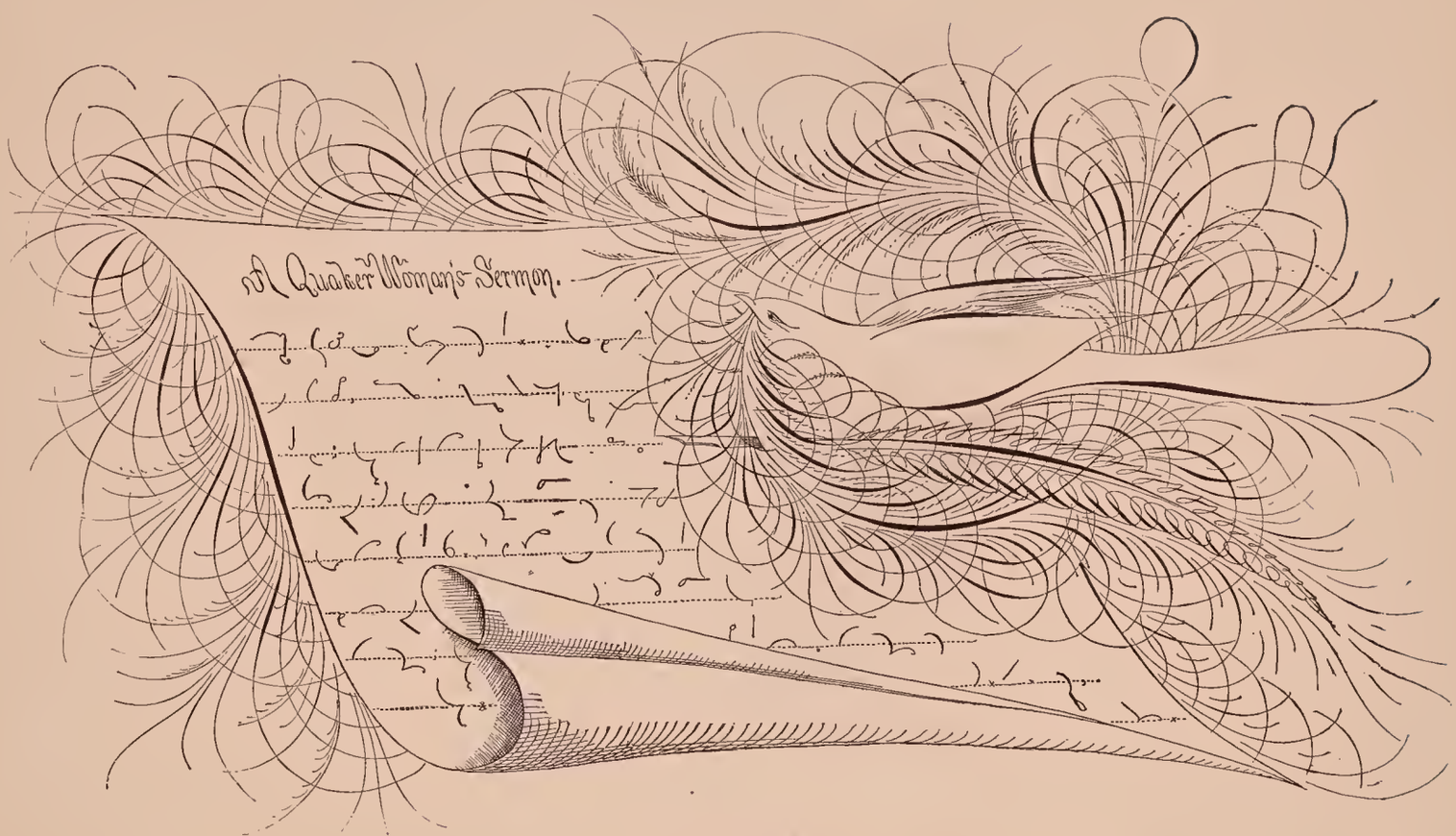

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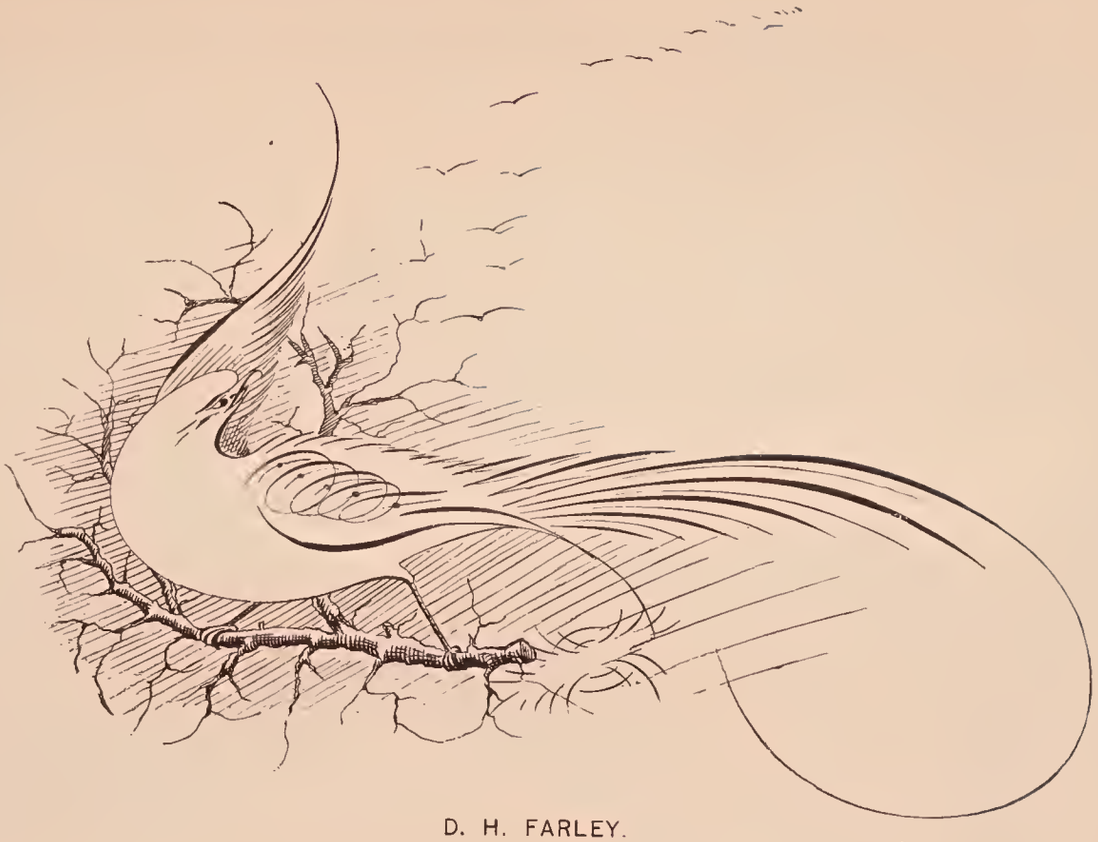

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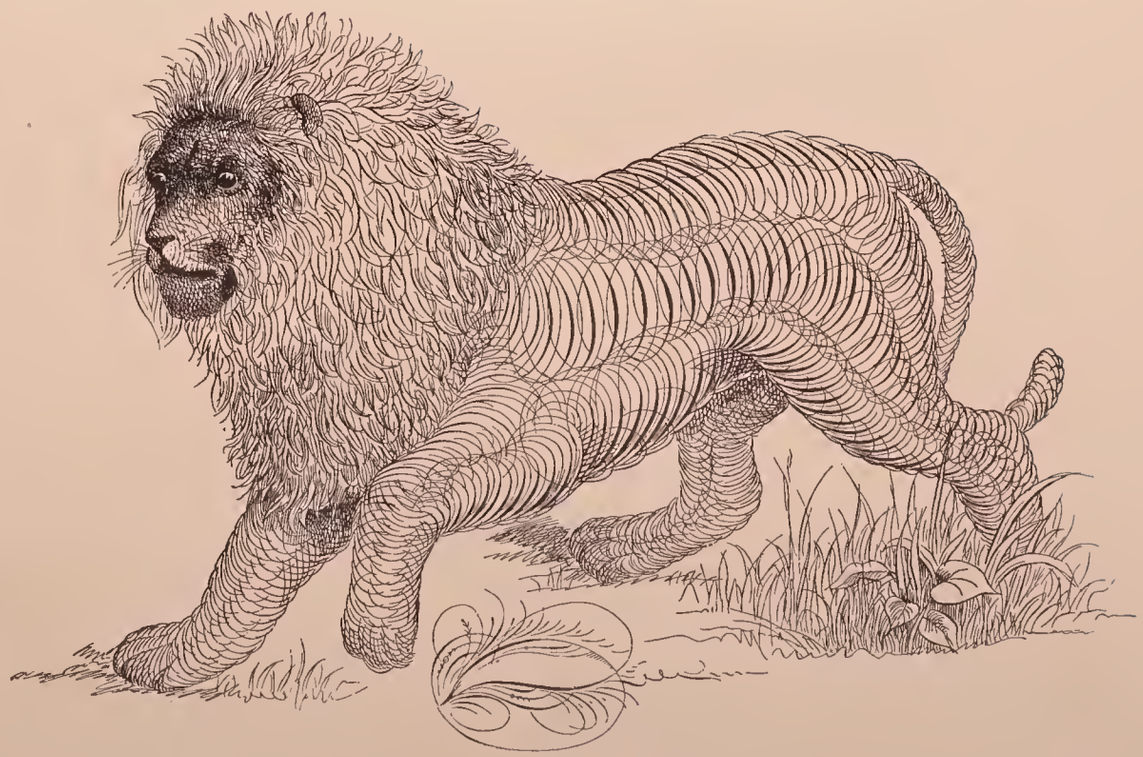
E. H. ROBINS.



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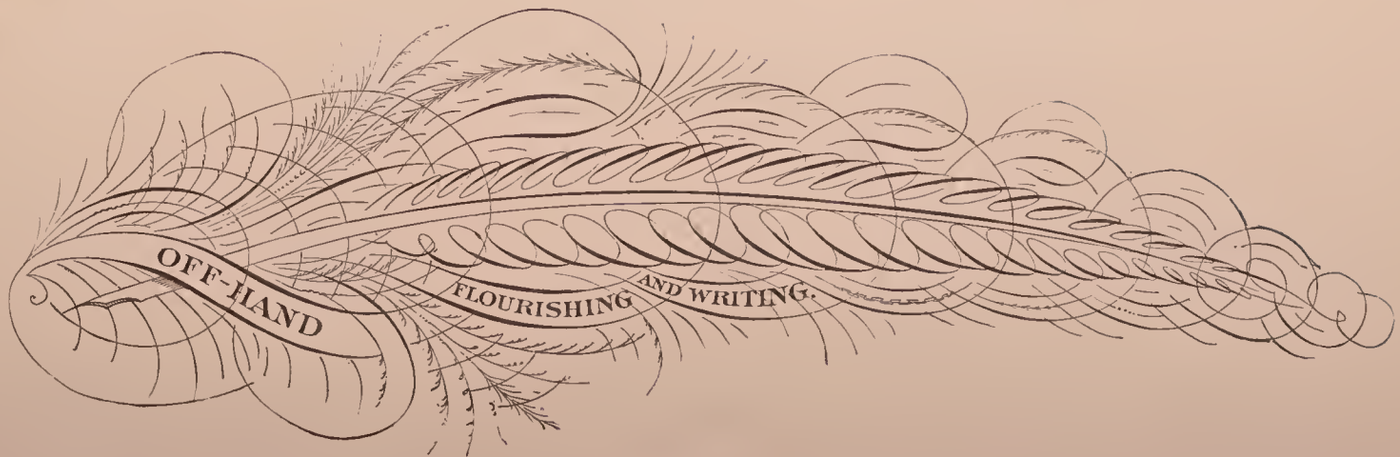

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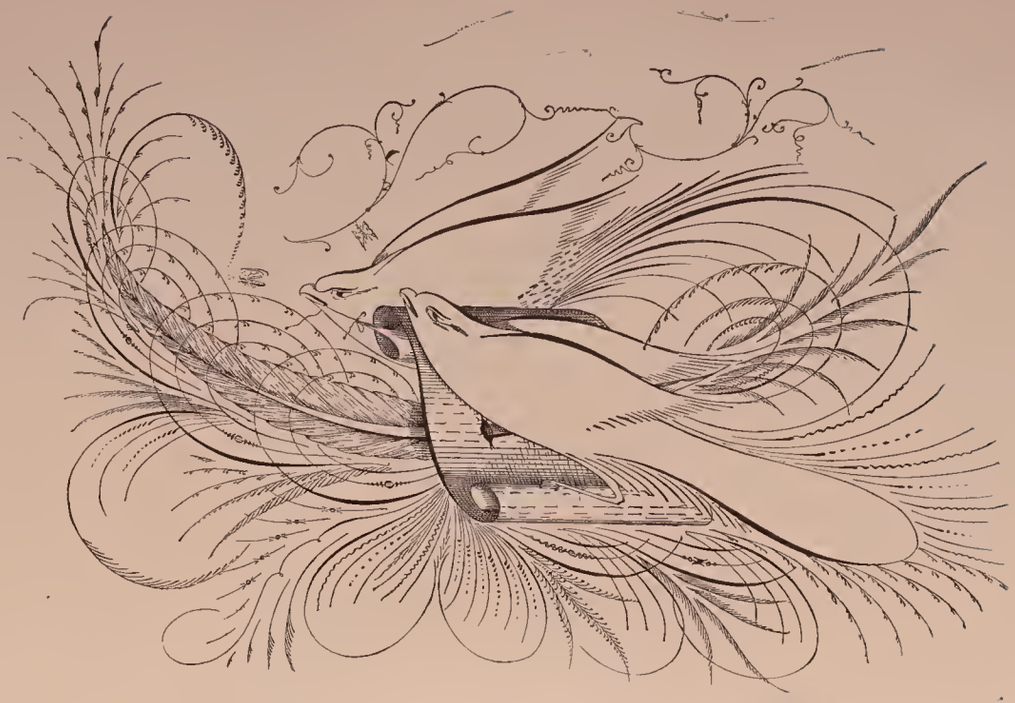

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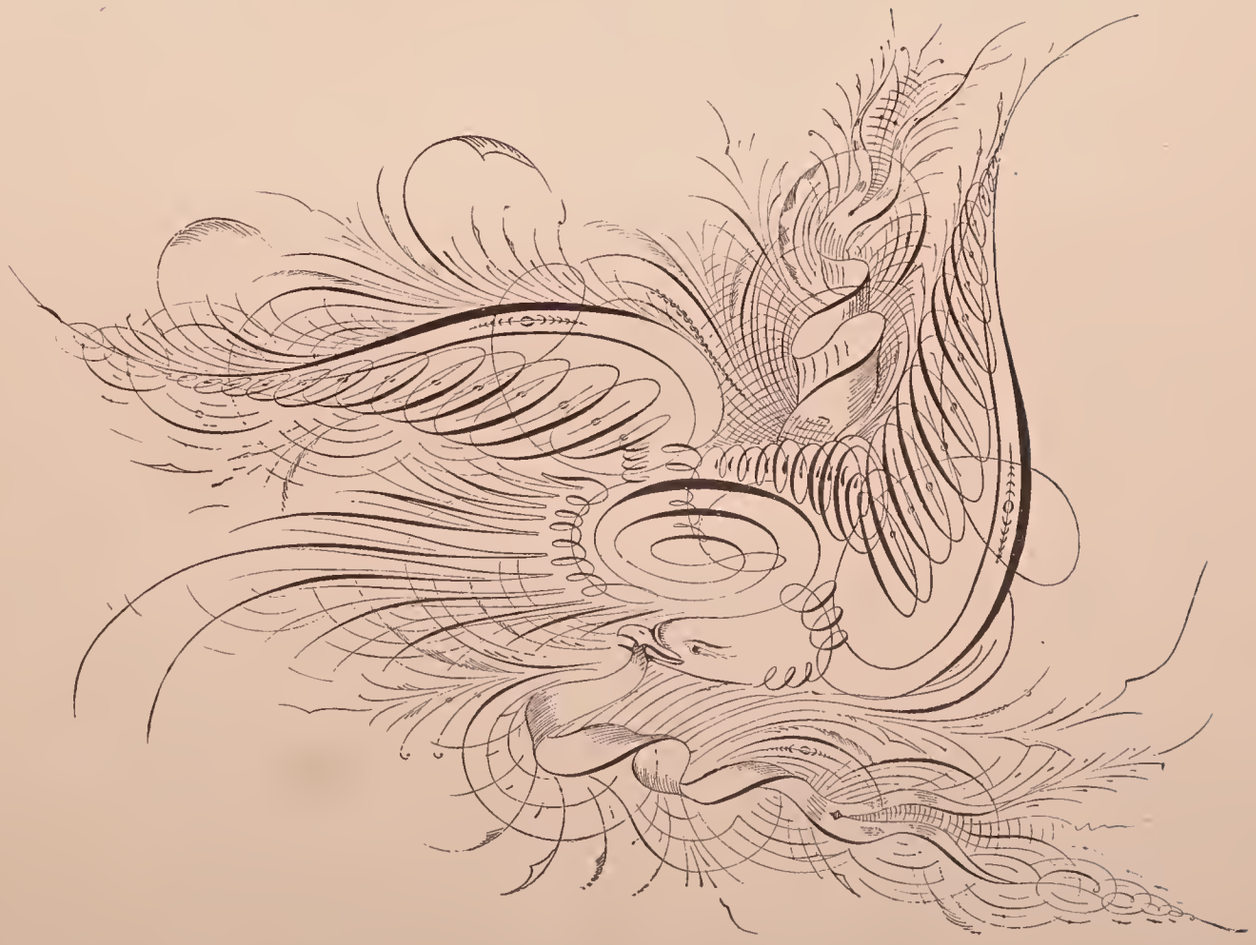
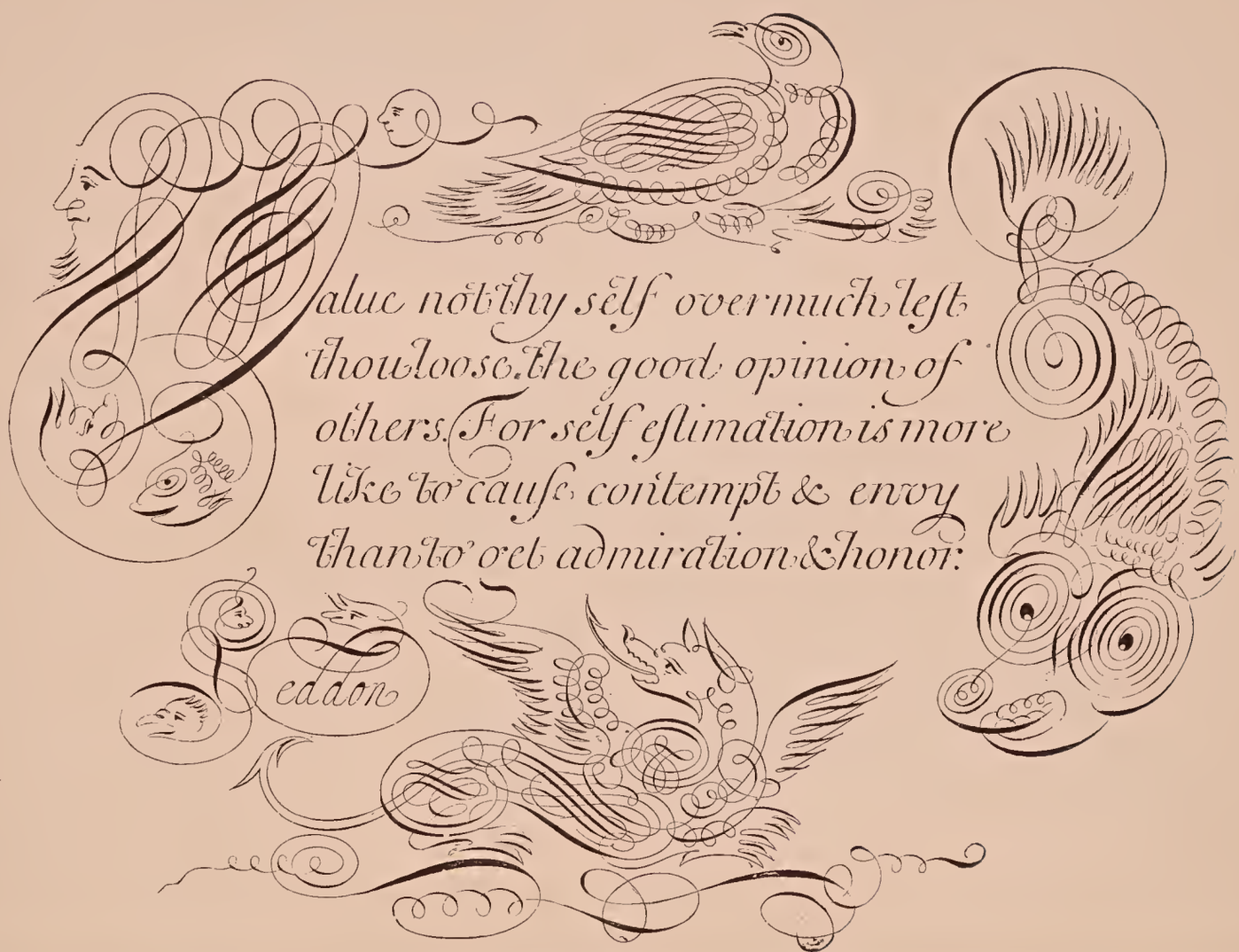


C. C. FRENCH.

From an Illustrated Arithmetic, Published in 1695.
ELEASER WIGAN, Writing Master, Tower Hill, London.


Value not thy self over much lest
thou loose the good opinion of
others. For self estimation is more
like to cause contempt & envy
than to ob admiration & honor.
Seddon

From a Work on Penmanship, by JOHN SEDDON, Published in London, 1694.

J. H. BARLOW.

WILLIAM MILNS, London, 1794.

A. H. STEADMAN.

W. U. MORTLAND.

E. E. CAMMOCK.

A. L. VAN BUSKIRK.

W. H. BEACOM.

C. E. D. PARKER.

W. I. STALEY.

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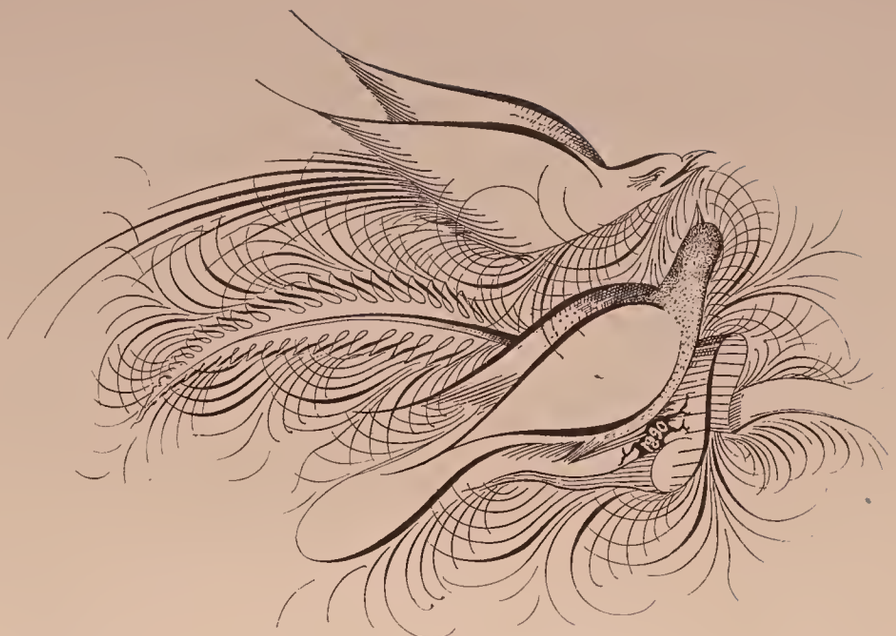

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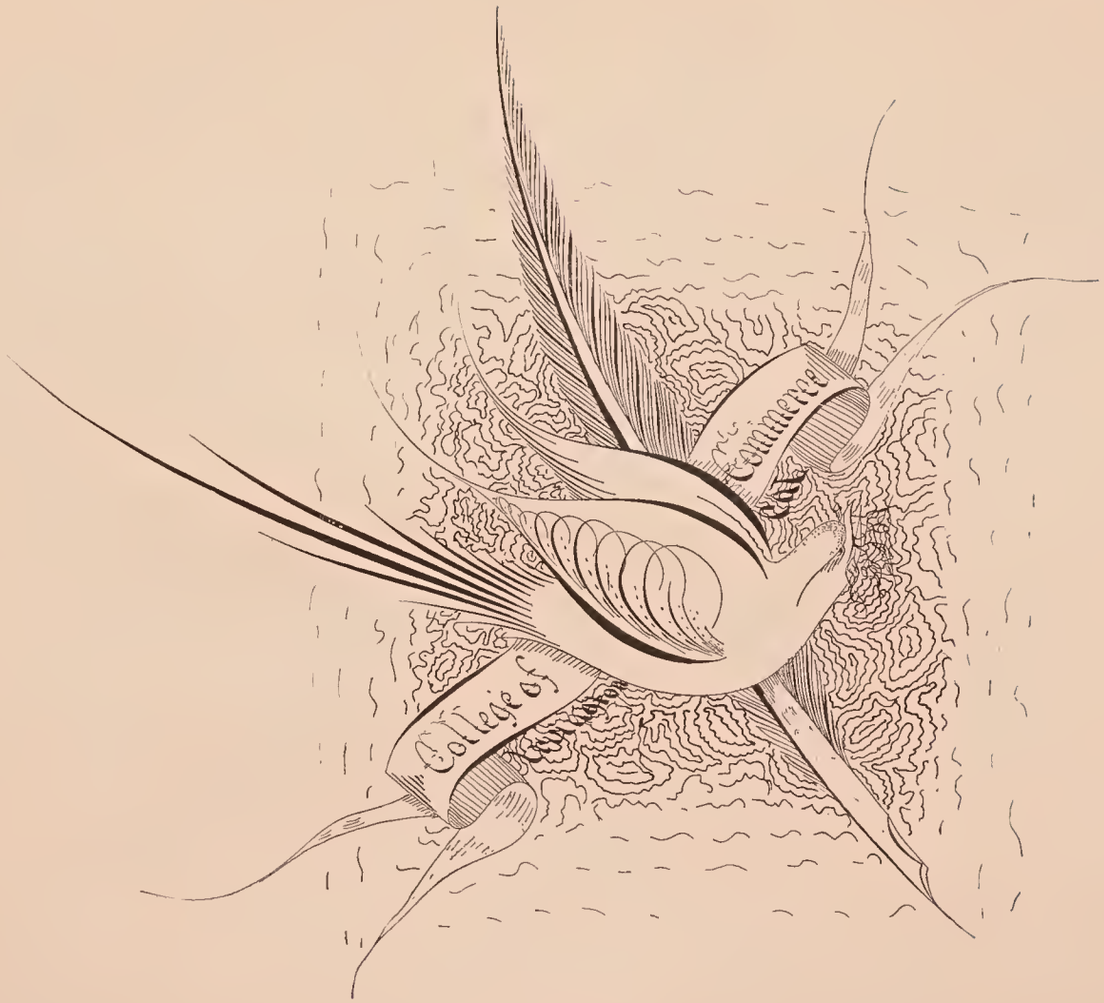

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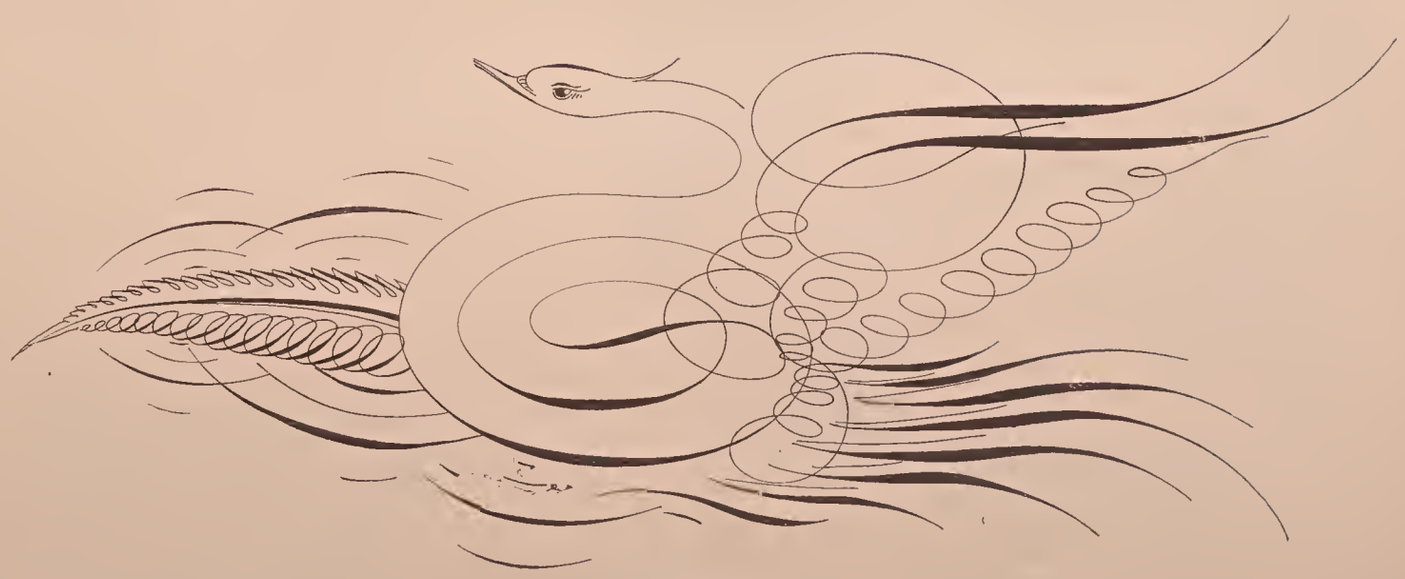

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G. P. OPLINGER.

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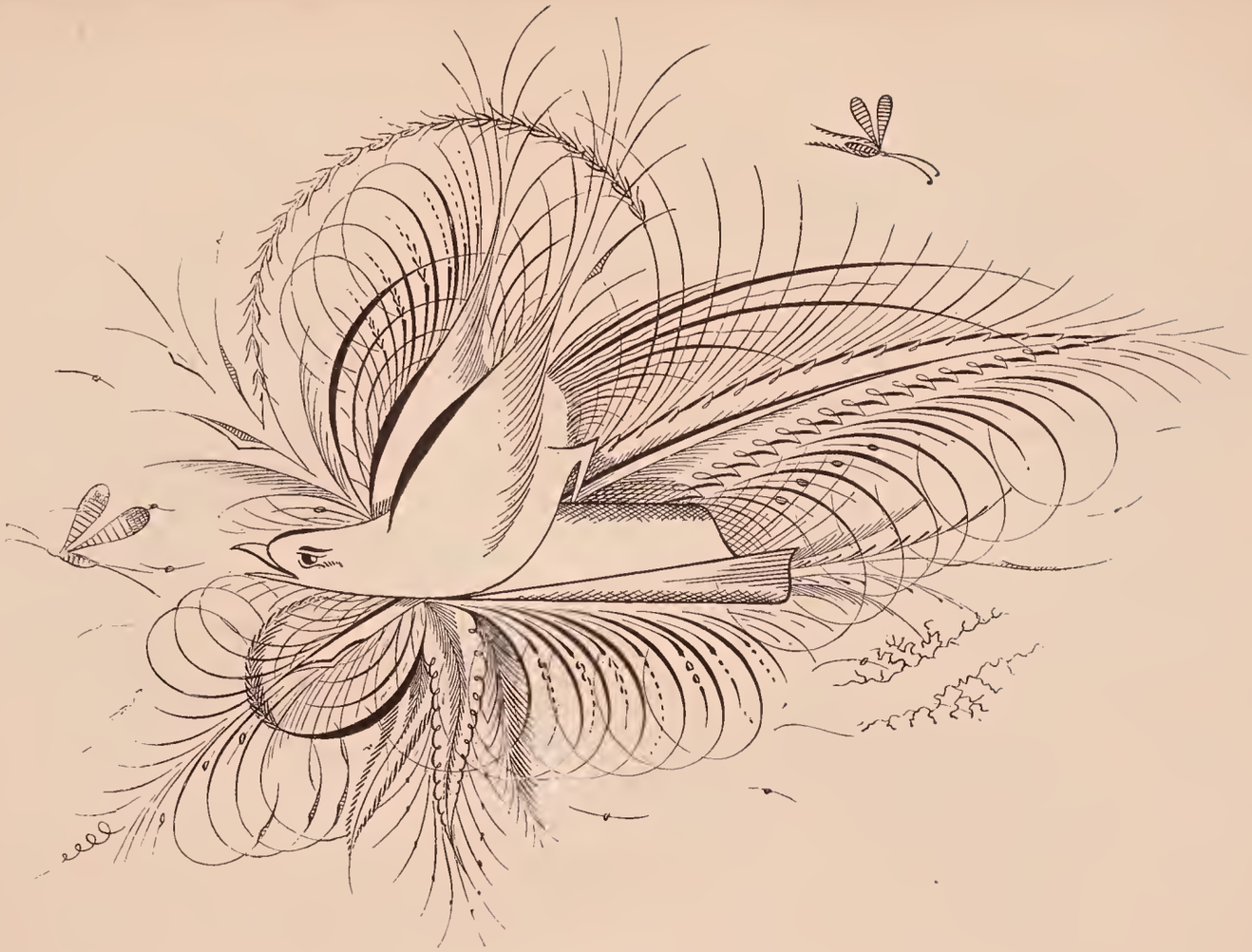

E. L. BURNETT.

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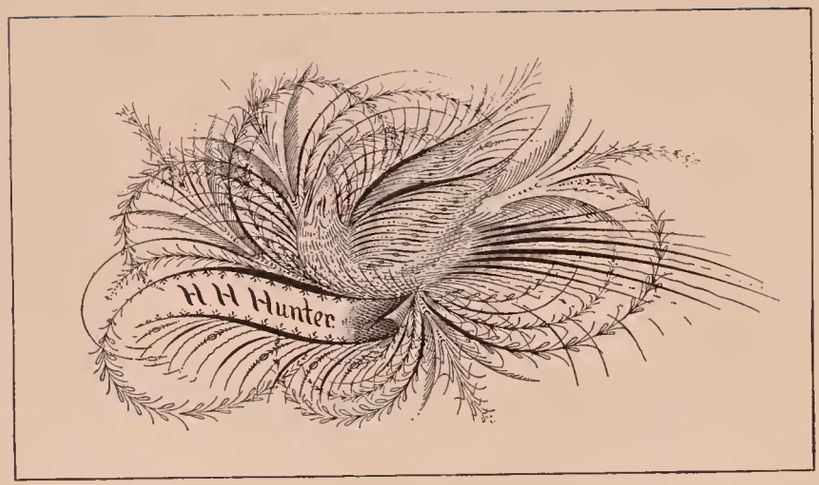
A. A. CLARK.

E. B LELAND

J. W. JONES



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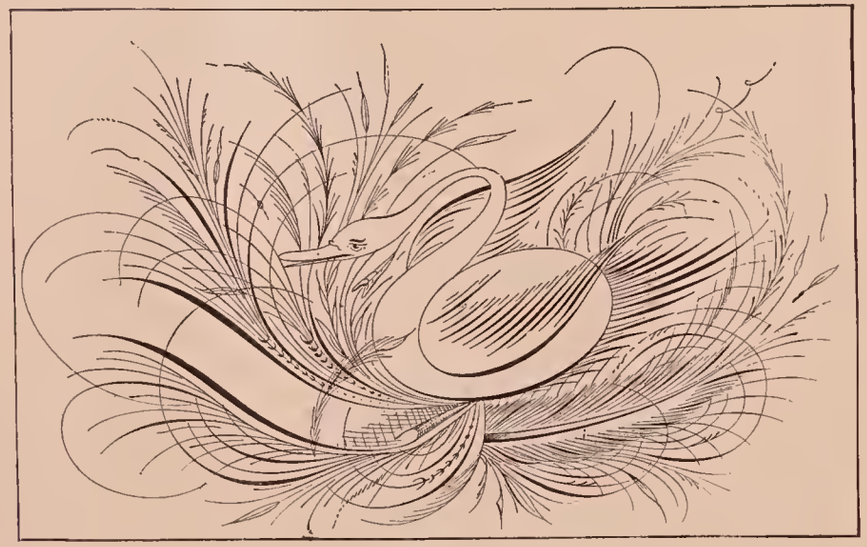

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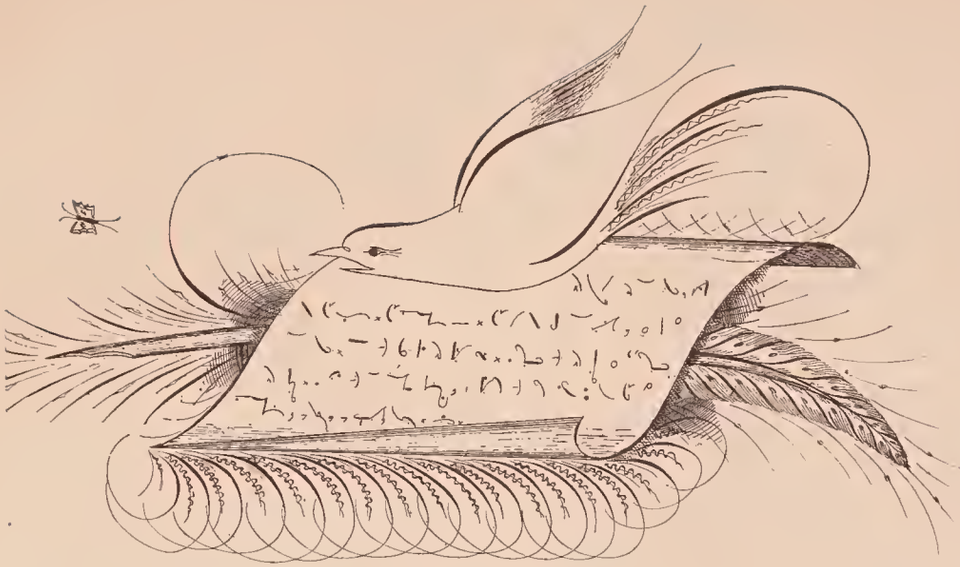
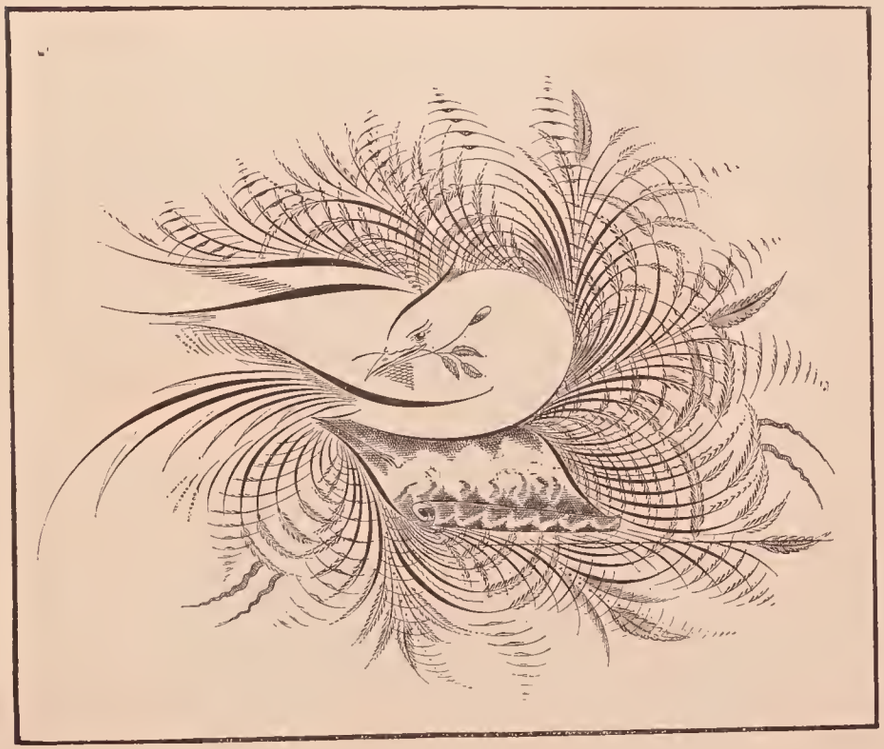


LE DOIT E. KIMBALL.

O. J. PENROSE



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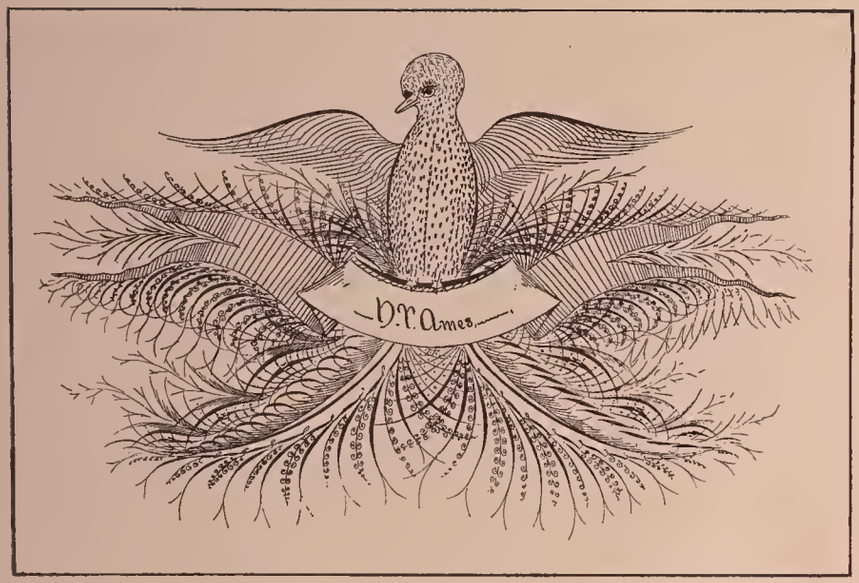
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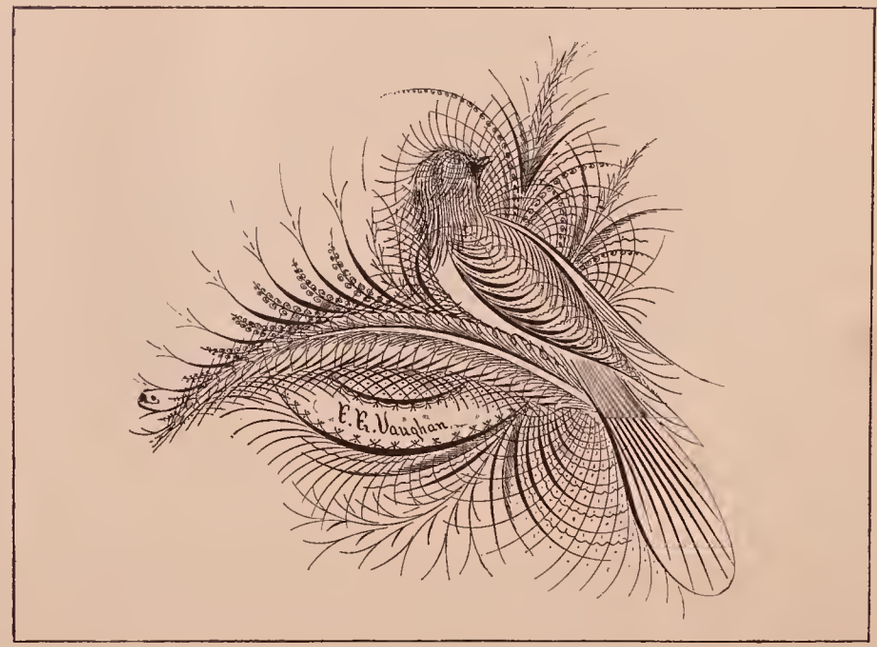
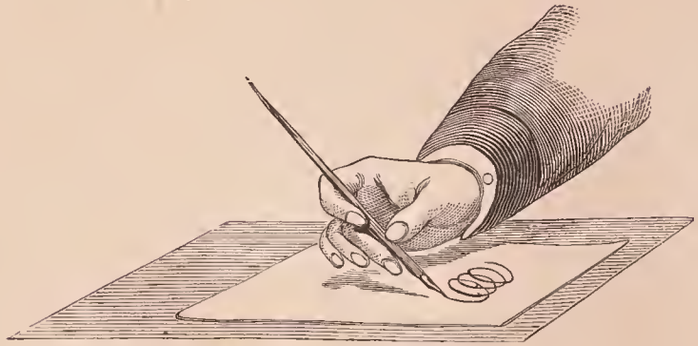
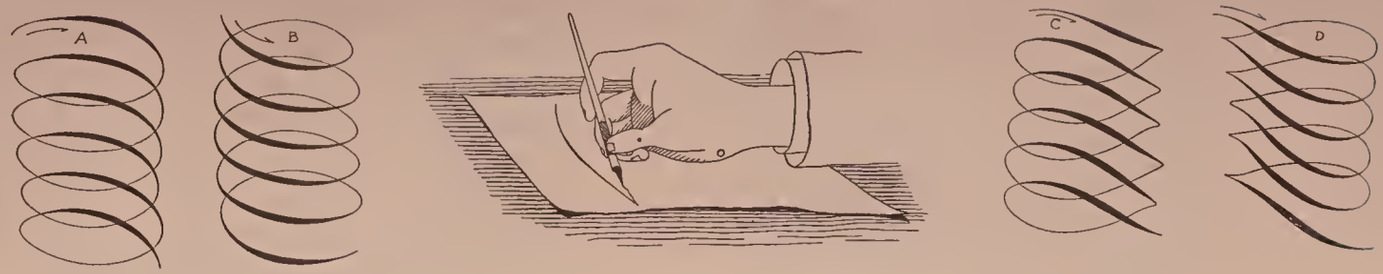
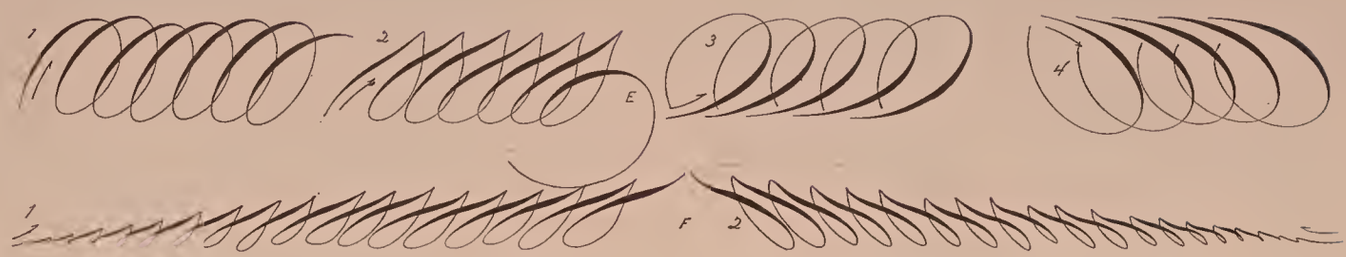

E.H. Vaughan.

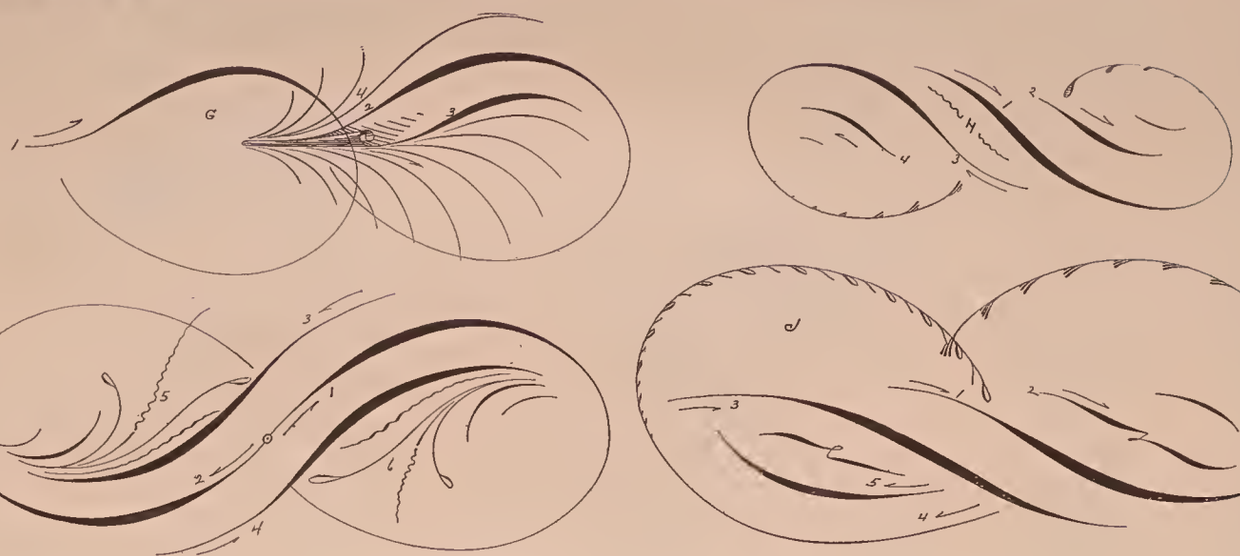
Exercises For Flourishing.

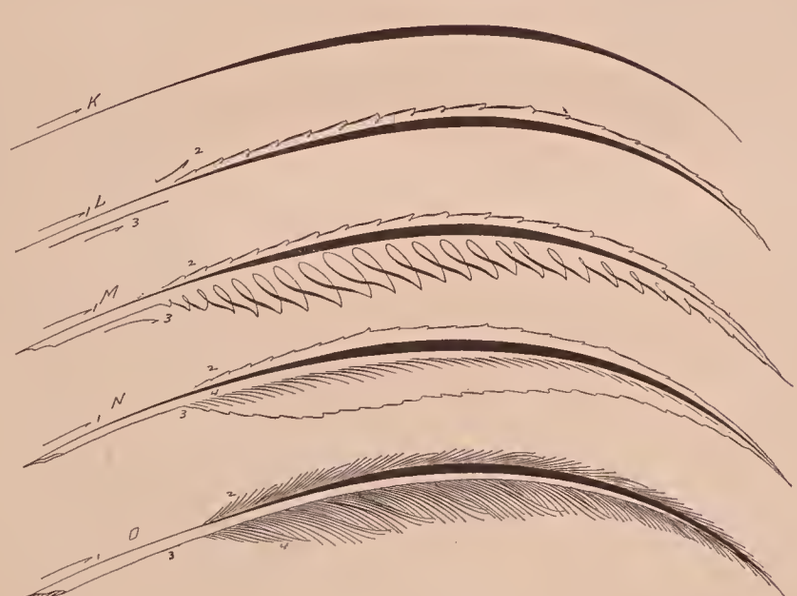


Lesson in Flourishing by C. R. Zaner.

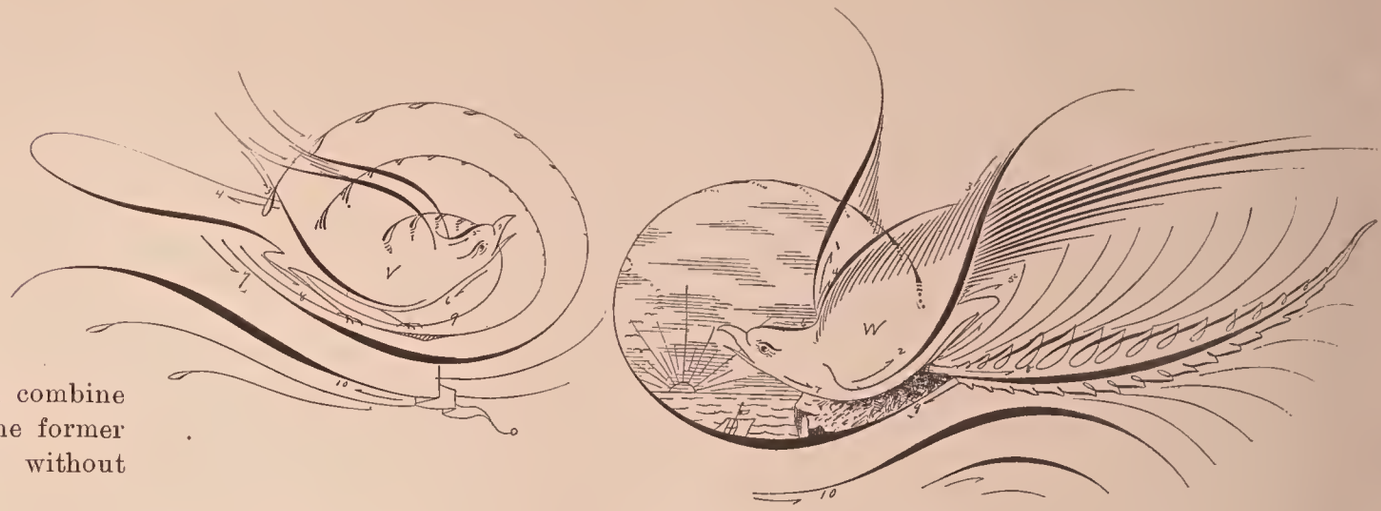








WE give below a paper on Flourishing contributed to THE PENMAN'S ART JOURNAL, by C. P. ZANER, in connection with the accompanying exercises, also from his facile pen. If anything more to the point within the same space limits has ever appeared in print, the fact has entirely escaped us.



Flourishing, like fiction, appeals strongly to one's imagination, and like poetry, to one's sense of harmony. Like the former it is fascinating, and like the latter inspiring. Knowledge and skill combine more closely in this than any other art. Without the former the latter can be employed only in aping others; without skill knowledge is as a candle under a bushel.

The three essentials in flourishing are grace, harmony and artistic beauty. The first is that which rounds the curves; the second arranges the curves in one harmonious whole, and the last adds the shade and polish to that which grace and harmony have so pleasingly arranged. Grace is produced by skillful motions; harmony by study, and artistic beauty by taste.

If you have a good knowledge of art, and can write skillfully, you will have little or no difficulty in learning to flourish—in fact, you will find the road to the "palace of flourishing" pleasant and easy. But without this knowledge and skill you will find it a very tedious and difficult art, with but little recompense in the end other than a few recommendations stating that "while your work is very graceful it is not natural," or, "while your flourishing is very beautiful your writing is poor." And were I to advise any one on this subject, I would say, be proficient in writing, learn engrossing, practice drawing, study portraiture, and, lastly, add the graces of flourishing. The latter serves as a capsheaf, but it won't do for a foundation.

To achieve success we need the practical element of art; to appreciate it we need the beautiful. Flourishing is ornamental rather than practical. It consists of a series of strokes made rapidly and gracefully. A stroke made slowly is not flourishing—it is drawing; yet it may be in the form of flourishing. The fascinating and inspiring qualities of this art lie in the skillfully made and gracefully curved strokes. To watch the pen of an artist at flourishing move gracefully off, and with a few strokes make with almost magic rapidity some form in ideality's domain, seems almost miraculous, but it is not; it is the product of skill.

For those who desire to learn flourishing I have arranged herewith copies for practice, beginning with the simplest exercises and ending with a design. All strokes representing free-hand, rapid work were made as represented, and should be practised in the same manner. See page 70.

Hold the pen (as illustrated) between the thumb and second finger, both of which should be well curved, the former at point marked X, so as to allow the end of each to come squarely against the holder on opposite sides close to the pen. The holder should rest against the first finger which should be held well out from the rest; and the little finger should serve as a sliding rest for the hand for ordinary work, but for large, bold strokes, it will be necessary to allow the hand to rest on the pisiform bone marked O, in order to prevent the finger coming in contact with freshly made, shaded strokes.

Make all shaded strokes from the body at an angle of sixty degrees. Make all strokes freely and firmly, and the shaded ones with more force and positiveness than the light ones. See that both teeth of the pen press upon the paper evenly, so as to make a smooth shade and a strong line, and prevent the flipping of ink on the light strokes. Do not get discouraged if you fail to execute the designs as well as the copies, but persevere. Patience, study and practice will produce the desired results.

Take one design at a time and work faithfully at it, until you secure a harmonious effect. Study simplicity, harmony and design. Be earnest, be progressive, be *original*. Make but few strokes, and make them freely, firmly and harmoniously.

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